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BUT FIRST, A NOTE:

"How's this: I loan my March T.A.O. and the next morning I am given two dollars for a subscription! The thing that sold the magazine is the reviews of music, and the section devoted to the programs." Good. We want the reviews to be of real service to the profession; that's why they are so conscientiously prepared, and so carefully catalogued. Tastes differ, but the effort is to always tell the truth as the reviewer sees it; and it does not take the reader long to understand the tastes of the reviewer and judge the reviews accordingly. Anybody any ideas for improvement? A critic in Texas complained to a music-publisher in New York that reviews were faulty unless they also told the source or author of the text; that letter was sent to T.A.O. by its recipient. Result? Reviews of vocal music in T.A.O. now note the source of the text. Any other suggestions for improvement, to make the reviews more faithfully do their job?

A—Ralph L. BALDWIN: "*I will walk with God*," Dm, 6p. u. me. (Galaxy, 15¢). Text by C. Baldwin. An anthem of unusual flavor, serene and rather appealing, with its good supply of dissonances handled successfully because they result from the flow of the music rather than any attempt to introduce them. Choirs capable of doing unaccompanied work and getting the harmonies exactly right will find this an excellent piece of service music.

A2—Dr. Roland DIGGLE: "*Give Peace Again*," C, 3p. md. (Pond, 12¢). Text by H.W. Baker. A melodious bit of music with good rhythm in the accompaniment to carry it along; presumably for women's voices, but could be done by a junior choir if exceptionally competent. It makes real music, and yet is churchly and sincere.

A8—Dr. Harvey B. GAUL: "*Patrick Henry's Resolution*," Cm, 19p. s. d. (J. Fischer & Bro., 20¢). "Text from Patrick Henry's Resolution put before the Virginia Convention, March 23, 1775." So it's not in the prayer-book, nor the hymnal, but it's a mighty appeal for liberty, an "appeal to the Lord of Hosts," which makes church music of it, and highly appropriate church music for these times. There are typical measures of harshness—but slavery and oppression are harsh affairs; and there are some measures of serene beauty—having God on our side ought to inspire serenity. All in all it's one of Dr. Gaul's best anthems, equally suitable for church and concert. Timidity has no place in its performance; it demands perfectly competent and confident choirs. By all means learn it well in advance so it will be ready for the next service in which the church lays aside routine matters and appeals to God for deliverance of the world from tyranny. It's a great anthem.

*A—Handel, ar.E.W. Collinger: "*Hallelujah Amen*," D, 7p. md. (Summy, 15¢). From "*Judas Maccabaens*." A typical bit of Handel, approaching his famous chorus for effectiveness, yet not nearly so difficult. You won't be sorry if you buy it.

A—Basil HARWOOD: "*Sweet Savior bless us*," A, 4p. s. e. (Novello-Gray, 15¢). Text by F.W. Faber, "an evening prayer." An odd mixture of 3-4 and 4-4 measures, but a simple, churchly melody of great charm with a sincerity all too often lost from today's music. Every choir can do it, and every congregation profit by it.

AW2—George W. KEMMER: "*Holy Spirit Truth Divine*," G, 7p. me. (Gray, 15¢). Text by Longfellow. Final phrase branches into 4-part. An excellent anthem for the junior choir; melodious, honest harmonies, sincere music of a kind the church cannot afford to lose.

A8—Ralph E. MARRYOTT: "*O Lamb of God*," Fm, 4p. u. md. (Ditson, 10¢). Opens with 4-part men's voices, fol-

lowed by 4-part women's voices on the same music, then full chorus. A simple bit of sincere music effectively setting the prayer of its text.

A—Claude MEANS: "*Lord of all power and might*," C, 4p. u. e. (Galaxy, 12¢). A simple, direct setting of the text, especially suitable to Episcopal services which call for an abundance of just such things. Short and straight to its point—which all such settings should be.

A—Martin SHAW: "*Te Deum Laudamus*," E, 10p. e. (Novello-Gray, 30¢). English text. A stiff price but it seems to be worth it. It's the kind of music the Englishmen know so well how to write, at least a few of them, hence its mention here. At times the accompaniment plays an important part, at other times not. Most professionals will approve this setting.

A—David Stanley SMITH: "*Cleanse the thoughts of our hearts*," F, 5p. u. me. (Galaxy, 15¢). Text from prayer-book (Communion collect). A serious setting of its text, not perfunctory; the aim seems to be to give musical effectiveness to the thoughts, rather than merely pass the setting off as a duty. Some phrases follow the text as the main interest while in other places musical interest is the greater.

*AW2—Stainer, ar.J. Holler: "*Love divine all love excell-ing*," G, 8p. e. (Gray, 15¢). Text by C. Wesley. A new version of an old favorite; here "for s.s. or s.a.," with other editions for s.t. and a.b.

A4+S—W. R. VORIS: "*Song of Mothers*," D, 6p. s. me. (Gray, 15¢). Text by D.C. Dorr (Mrs. Wm. Ripley Dorr). For Mother's Day, of course. A serious bit of music for the day everybody celebrates. Also published for solo voice.

A—Pietro A. YON: "*Missa Eucharistica*," 35p. me. (J. Fischer & Bro., 80¢). Latin text. It is cleverly written so that it can be satisfactorily done by mixed chorus or by boy-sopranos and men's choir, the alternate part being printed in small notes on the second (contralto) staff. The accompaniment is deftly handled so that at times it unobtrusively serves to assist the voices gently, holding them to pitch; but for the most part its purpose is to add something to the musical message, and it does. The ideal in church music certainly is not unaccompanied singing exclusively, any more than it is accompanied exclusively; Mr. Yon's mass handles the accompaniment problem expertly: when it's needed for any reason, it works; when it's not needed, it's eliminated. Many passages have a mild flavor of Gregorian, while here and there is a passage of great richness, such as the bass part on p.14, or the tutti unison that opens the "*Credo*." Again there are phrases of sheer beauty, such as the chorus on the bottom of p.20. But no mood lasts very long; the text dominates and the music moves along to obey its dictates. Altogether another fine setting of the mass.

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CW3—Arthur BERGH: "*How beautiful is night*," Df, 6p. me. (Summy, 15¢). Can't do better than quote what its publisher says about it, which is all true: "Placid and serene, with a harmonic scheme reminiscent of perfume-laden night breezes." Attractive for any program.

*CM—Bridge, ar.H.Enders: "*Bold Turpin*," Df, 16p. u. me. (Gray, 18¢). A humorous song with everything the men need to thoroughly enjoy themselves and make the audience do likewise. It won't educate anybody but'll make a lot of people happier for having heard it.

C8—Joseph W. CLOKEY: "*A Rose*," G, 4p. u. me. (J. Fischer & Bro., 15¢). As lovely a piece of music as any program could want; on the serious side, but all musical and a yard wide. A real director will do a lot with this one.

C4+—Harvey GAUL: "*William Penn's Inscription*," 7p. u. md. (J. Fischer & Bro., 15¢). The text? "On a bronze tablet in the City Hall, Philadelphia, there is this plea written by Penn in 1648 as he was leaving the colony on board the ship Endeavor." The publisher calls it an anthem but we call it a chorus; true, it starts "My soul prays to God," but the tenor of the text is not a petition to Divinity but a very fervent patriotic feeling. And if you give a choir concert anywhere for any purpose, by all means do this number. Forget whatever harsh things Dr. Gaul may have done to your ears in other numbers; it's all strong music here, genuine music. And you can raise the hair on a bald man's head if you really dig in on this one.

CM—Walter GOODELL: "*Dietetic Nursery Rhymes*," G, 8p. me. (Summy, 15¢). "A humorous skit satirizing diet fads." The world isn't such a bad place after all, for here's another fine bit of music to cheer up a suffering humanity. Music like this is worth its weight in gold, especially in these horrible times; not that this particular piece is better than some of the others in this column, but merely that there are such things still being written. Concert music must entertain; music like this does.

*CW—Indian, ar.B.Levenson: "*Hopi Indian Lullaby*," 6p. md. (Gray, 12¢). Moody music, color music, painting a picture and doing it poetically. Needs a good choral group, for there is so much feeling in it, and feeling is the whole story here.

C—Gustav KLEMM: "*Sing On*," Ef, 7p. me. (J. Fischer & Bro., 15¢). "My land evermore," a patriotic chorus. In march rhythm, rather simple, as such patriotic pieces should be; especially fine for current programs. Will go over well.

CM—Boris LEVENSON: "*Let there be music*," Af, 5p. me. (Summy, 15¢). Another contrasting number, harmonic in style, warm and appealing, some of it in close-harmony style; the men will like it and so will the audience. Real music, though on the reserved side.

*C4+—Palmgren, ar.R.L.Baldwin: "*Finnish Lullaby*," Df, 6p. u. e. (Gray, 12¢). Another warm and appealing number, in close harmony, simple, heart-felt music to please any audience. Quite gentle and subdued. Also available in arrangements for men's and women's voices.

CM—Howard S. SAVAGE: "*Mood*," Em, 5p. u. me. (J. Fischer & Bro., 15¢). Again appealing music, on the harmonic side, with a good melody, sane harmonies, and normal rhythms. Everything to make music of the moody type and do it in a way to please the customers without let-down in any particular.

CW3—Howard S. SAVAGE: "*'Tis Spring*," 4p. me. (J. Fischer & Bro., 15¢). Know what spring is? If you know anybody who doesn't, sing this to them; they'll learn. Accompaniment means a lot, but so do the voice-parts; here's music written for exactly the right medium.

C—CM—William Grant STILL: "*Victory Tide*," 7p. md. (J. Fischer & Bro., 15¢). A patriotic chorus with a lot of pep to it, all in a musical vein save the purposely-introduced harsh dissonances in the first two measures of the final staff—and we don't want dissonances in that victory tide that must belong equally to all honest men. Even at that, those dissonances may work out well in actual singing. With that single exception, Mr. Still here drives forcefully with complete success; not a complicated thing, but vigorously direct, as such patriotic music must be. You can make their spines tingle with this one.

Organ Music

Bach, ar.R.L.Bedell: *Polonaise et Double*, D, 3p. me. (Gray, 75¢). From *Suite No. 2* for flute & strings. A graceful melody over moving parts, music familiar to most habitual listeners.

F. Raynor BROWN: *Prelude on St. Fabian*, 2p. me. (Elkan-Vogel, 40¢). The piece uses the spirit of the hymntune but the tune itself does not appear; its brevity is an asset. Rather graceful music that keeps moving along with no awkwardness anywhere.

Winfred DOUGLAS: *Two Lenten Preludes*, 6p. md. (Gray, 75¢). The first is built on the Hassler melody, *With All my Heart I'm Longing*; second is *Partita on Stabat Mater Dolorosa*. It's not a bad idea to have some church organ pieces by Canon Douglas; besides, he shows the dissonant moderns that if one has real feeling for music, dissonances need not be dragged in by the skin of their teeth but will come uninvited—and be a contributing factor to the sum total of good effect, not merely a pain in the ear. All organists playing in churches where truly good music is permissible, should get this set of two church pieces.

Richard T. GORE: *Canonic Toccata on Ye Watchers and Ye Holy Ones*, D, 3p. me. (Gray, 75¢). The feet do the canon, in two-part writing for the Pedal Organ without any of its 16' tone; against this the hands carry running passages in triplets. The problem is to make the congregation hear the theme thus twice played on the pedals, without losing the thread because of what the hands are doing. Not a difficult problem, but somewhat unusual. And, strange to say, it's all musical; no intentional ugliness anywhere.

Frederic GROTON: *Bells at Twilight*, F, 3p. e. (Ditson, 40¢). A pleasant little melody over an undulating accompaniment, with Chimes badly used needlessly; instead of playing a melody on the Chimes, use them for accent on the first beat of each measure, skipping a measure now and then to avoid monotony. Very sweet little music the old ladies in the congregation will understand. Thank heaven for composers who know their own limitations and are content to write such simple little pieces as this.

Handel, ar.F.C.W.: *I Know that My Redeemer Liveth, and Hallelujah Chorus*, 8p. me. (Gray, 50¢). The first, says

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the score, is abbreviated; there are three pages of it. It should be easy to play the latter from this organ version.

Philip JAMES: *Pantomime*, 8p. me. (Gray, 75¢). In the 'contemporary organ series' but don't hold that against the piece, for it offers some promise. On such an organ as that in West Point Cadet Chapel where there is a wealth of beautiful tones, all of a quiet order, this piece ought to be a great tone-painting. It is highly imaginative, and for the most part seems to be founded on the worthy project of an initial musical idea. We recommend it to the attention of the great painters in the profession. It's the sort of a thing Lynnwood Farnam could do so much with. Mr. James has already written most of the ugly chords possible in music, so here he has turned his attention to creating a bit of musical beauty, however on the fantastic order. Too assertive to be church music, but a sympathetic player can move a recital audience with it.

Cyrus S. MALLARD: *A Festal Procession*, D, 4p. e. (Presser, 40¢). A rhythmic postlude of the older type, with a sweet little contrasting middle section. Exceedingly simple, but simplicity is still not a crime.

Otto MALLING: *Easter Morning*, F, 4p. me. (Gray, 50¢). A new printing of an old number. The first part gives moody music, to depict the dawn of Easter; then comes the joyful ff pastorale-like theme in 6-8 rhythm.

H. MARKWORTH: *Selected Solos*, Bk. 4, 22p. 11 pieces, e. (Concordia, \$1.10). Service fillers, some quite easy and others not so easy. Compared to the cost of other collections of organ music, the price would seem to be too high for what is offered. Consult the advertising pages, if proof is needed.

Edward G. MEAD: *Prelude on Duke Street*, D, 3p. me. (Gray, 75¢). A church postlude or prelude based on the wellknown tune, which appears divided between manuals and pedal.

Schumann, ar.J.E.West: *Four Sketches*, 20p. me. (Gray, \$1.25). They are Op. 58 and the keys are Cm, C, Fm, Df, the latter a masterpiece of simple musical beauty; ever hear Dr. Courboin play it? You still remember it if you ever did. (P.S.: It's beneath their dignity to write music like that nowadays.) (Second P.S.: They don't know how anyway.)

Howard R. THATCHER: *Easter Vision*, E, 4p. e. (White-Smith, 40¢). The tune used is the old one known to the text "The strife is o'er." Passages of great serenity and beauty are intermingled with rather complicated-sounding developments; the piece will be pretty much what the individual player can do with it.

Everett TITCOMB: *Scherzo*, Dm, 6p. me. (B.F.Wood, 50¢). A bit of concert music for a change. Sprightly, rhythmic, dashing here and there in a reserved sort of a way, but making quite attractive music in the process if the registration is right. For this purpose the organ has and always has had such infinitely better materials than the commonplace 8-4-2 flutes that the player, as usual, should discard registration suggestions and find something in itself unique enough to give the right spice to the piece. Do that and you've got a dandy piece of recital music here.

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• 6x9, 172 pages, cloth-bound (University of North Carolina Press, \$3.50). "A study in German romanticism," says the subtitle. "The Author views each composer as a product of his era, and the violin concerto as part of a cultural whole. The approach is that of a stylistic criticism in which the Author is concerned with technical aspects such as harmony, form . . . specific violin idioms," etc. "The detailed analyses of wellknown concertos . . . and the significant information about relatively unknown composers make this study a valuable source of information for violinists, musicologists, teachers, and students of music composition. More than 200 examples have been reproduced . . . Other features include summaries, and lists of publication dates, recordings, and supplementary composers." That tells what the book is. Period covered is that "from Spohr to Brahms . . . 1802 to 1885." Spohr takes 26 pages, Paganini 6, Bohrer 1, etc.; in each case there are innumerable thematic excerpts.

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THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
o.u.—Organ accompaniment, or un-accompanied.
e.d.m.v.—Easy, difficult, moderately, very.
3p.—3 pages, etc.
3-p.—3-part writing, etc.
A.f.Bm.Cs.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire. voices.
o—Organ. 3p—3 pages, etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

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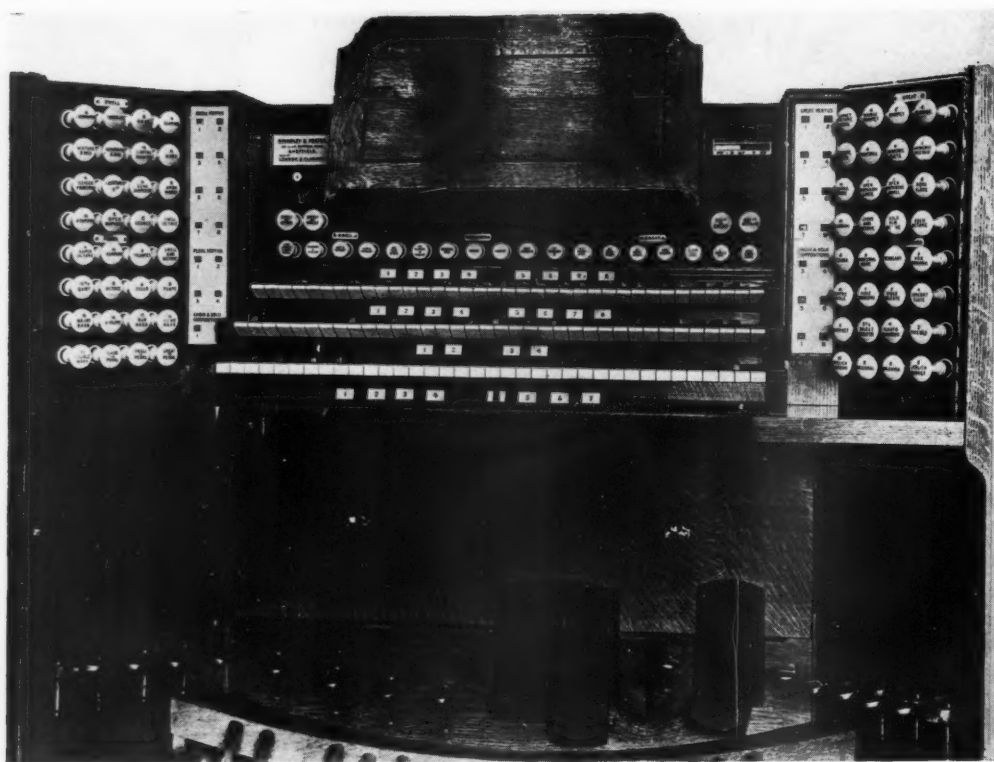
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GONE BUT NOT FORGOTTEN

Mr. Reginald Whitworth will never forget what this tricky console did to him, and he'll never know why.

THE AMERICAN ORGANIST

April, 1942

Bach's the Art of Fugue*

By the Hon. EMERSON RICHARDS

BACH'S Art of Fugue is rapidly being obscured in a fog of fables for which there can be no reasonable excuse. The idea that the Art of Fugue is merely an intellectual exercise, or that it was left unfinished, or even that there is no indication of the instrument upon which it was to be played, is merely to betray an elementary ignorance of Bach and the known events surrounding this work.

The Art of Fugue had its origin in the Musical Offering (Musicalisches Opfer). On Sunday, May 7, 1747, Bach arrived at Potsdam at the invitation of Frederick the Great. The Sovereign broke up the usual evening concert in order to have Bach display his skill on one of the new Silbermann pianos. At Frederick's request he developed a six-part fugue on a theme given him by the King. After his return to Leipzig, Bach, either because of a previous request by Frederick or for some other motive, sent to Frederick a composition based upon the theme Frederick had given him at Potsdam. Apparently all of the Musical Offering was not done at one time. The first part was sent to Frederick on July 7, 1747. Other parts undoubtedly followed as they were engraved.

The whole work consists of one fugue in three parts, one in six parts, eight canons, a fugue with an answering canon, a sonata in four movements, and a two-part canon upon a basso continuo. All of these pieces employed the King's theme, although other themes were worked into the composition. Both the three- and six-part fugues were called by Bach a Ricercata. This special name seems to have been occasioned by the fact that no other known example of a six-part fugue written for a keyboard instrument had been composed.

All the Musical Offering had been engraved and sent to Frederick by the latter part of 1747, because a letter exists written by Bach to his cousin, Johann Elias Bach at Coburg, in which Bach says that the engraved edition had already been exhausted, but that a new edition was in the press and he would be glad to send his cousin a copy "upon the receipt of a thaler." Sebastian was no spendthrift when it came to money. His cousin duly sent the thaler, accompanied by a cask of wine which Bach, in his letter of thanks, described as "a noble gift of God." But again thriftily he begged his

—t.a.o.—

*The Author cautions the reader that while the facts are accurate, the opinions are his own. To which we add a request that the reader, before reading the Senator's article, first refer to T.A.O.'s review of E. Power Biggs' recording of the Art of Fugue, December 1941 page 372, and then to Mr. Clutton's comments on that review elsewhere in these pages. Seven articles by Senator Richards about Bach were published in 1935, issues from May to November. Mr. Biggs' recording was issued late last year by Victor, albums M-832 and M-833, ten 12" records, twenty sides, \$11.00 complete.—ED.

The facts about a monumental composition that is much talked about, little understood, and rarely heard, with some biographical highlights on the closing years of the life of Bach, a man who still ranks as one of the wonders of the world.

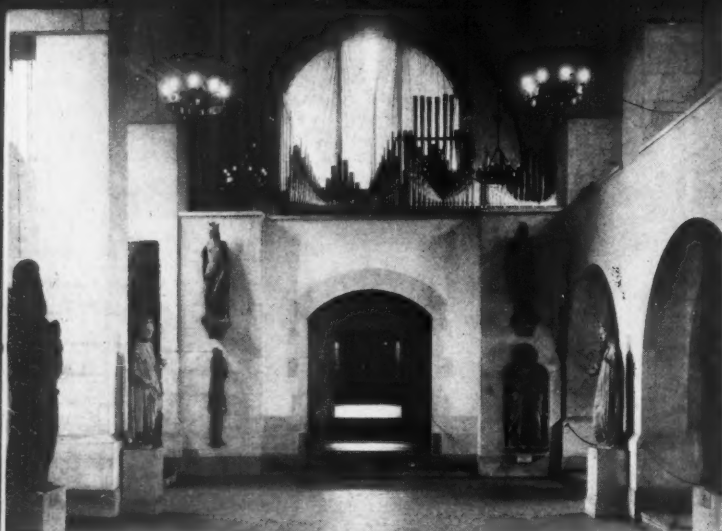
cousin not to repeat his generosity because the freight and the excise taxes were too great.

It is quite apparent that the Art of Fugue was already in the sketch stage shortly subsequent to this time, because the theme of the Art of Fugue is largely an abbreviation or paraphrase of the King's theme. The suggestion has often been made that the theme must have been invented by Bach so that it could be manipulated in the marvelous manner that Bach managed in this monumental work. But the fact is that the theme itself was more or less accidental and probably the amateurish brain child of his royal patron.



There is every reason to believe that he was well along with this work before March 1, 1749. Just what Bach's intentions were is not now known. He did not call the work the Art of Fugue; this title was either given to it by Emanuel or the printer. It is only because of the exhaustive manner in which Bach took the single theme and worked it into the seventeen separate works that we believe he was trying to encompass in one composition a formula covering the complete art of fugal writing.

The manuscript for the Art of Fugue appears to have been complete and the first few pages were evidently prepared for the engraver by Bach himself before the late spring of 1749. From what can be gathered, Bach probably suffered a light stroke of paralysis in May of that year, and this is probably the reason for the ensuing blindness which overtook him about that time. His eyes were twice operated upon during the fall and winter, but the only result seemed to be a further aggravation of his condition.



BACH'S ART OF FUGUE

E. Power Biggs and Victor made their monumental recording on this Aeolian-Skinner in Harvard University's Germanic Museum

Bach continued to be mentally alert, at least sufficiently so to indulge in a controversy in which Biedermann, the Freiburg cantor, was the center, and assisted in editing a pamphlet against that worthy which, in Bach's words, was designed to "cleanse his dirty ear and make it better able to listen to music." He also took advantage of an opportune performance of "Phoebus & Pan" given in the winter of 1749 to change the text of that satire upon music-critics to strike at Biedermann.

Another reason for believing that the Art of Fugue must have been well advanced or completed before the summer of 1749 is that Bach had resumed work upon the "Great Eighteen" and even while blind dictated the last three of them to Altnikol, his son-in-law, before he suffered a second stroke on July 18.

The Art of Fugue is far from an exercise in musical gymnastics. It is a genuine work of art which has not been appreciated because the public has been content to evaluate it upon the say-so of alleged music-critics who had never heard the work performed but had assumed that it was merely a mathematical treatise. From this standpoint the title was unfortunate. It gave the impression that Bach was out to write a fugue to end all fugues. Bach never treated his art so lightly. Even though he was disposed to demonstrate what could be done with a single theme in this difficult art, he nevertheless, as always, intended to produce a thoroughly musical composition.

If one approaches this work without any preconceived notions and really listens to it, one cannot but be conscious that this is in reality one of the noblest of the great Cantor's creations. It is quite true that an intensive study of the work will reveal a wealth of harmonic invention that leaves little to be said again. But this is purely incidental.

The work must be regarded as a whole. Even if we consider it in the light of a musical treatise, we must remember that as in the case of the Welltempered Clavichord and the Orgelbüchlein, Bach always succeeded in turning a book of instruction into a work of art. And this, one of the last of his great works, is no exception. It is characterized by the loftiness of its emotion. It is to a large extent introspective and, as Spitta remarks, it has "the solemn repose of a winter's night."

While I believe that Schweitzer carried the thesis of Bach's tonal painting too far, nevertheless there is more than a suggestion that the old Master in this instance was writing his own requiem. He was 64 years old, a long-lived man for his time, and undoubtedly felt the oncoming night. Bach's religious faith was objective. He was confident of the future. If he had a premonition of death it held for him no terrors. There is considerable evidence that in this work Bach was addressing himself to things beyond this earth.

The work naturally falls into three groups—Bach's oft-

repeated sign of the Trinity. The first group seems to deal with the thought or yearning for rest. This is particularly true of the third fugue. Following the first four is the group consisting of the fifth, sixth, and seventh, which are characterized by a vague uneasiness or restlessness as if picturing the idea of doubt. This agitation becomes even greater and more pronounced in numbers eight, nine, ten, and eleven. It is the descent into the shadow. New subjects are here added and there appear in the eighth the same twisting motions that Bach always associated with Satan and hell. In the ninth the agitation increases until it becomes almost violent. But in the tenth there is a subsidence of the tumult, as if faith was regaining the upper hand over doubt. The remaining group is technically easily the most involved, and yet Bach achieves the almost impossible with the graceful ease that conceals the difficulties. And the whole thing rises to a climax of solemn grandeur that seems to repeat Bach's often-expressed belief in life's everlasting triumph over the grave.

The four canons are quite separable from the fugues and probably were intended to be a separate part of a vaster musical conception that was not completed, due to his death. This would also account for the eighteenth fugue, in which, for the first time, Bach employs a new subject based upon his own name—B-A-C-H. It is this latter fugue that remains unfinished, not the trilogy based on the King's theme.

If now we go back to the Musical Offering, we conceive that perhaps Bach was pioneering a new art form, because the Musical Offering was not intended to be played on a single instrument. Thus the first five canons and the fugue are obviously intended for a keyboard instrument, probably the Silbermann pianos, while the others are indicated for string instruments. The fugue requires a piano and either a flute or violin, the flute probably out of deference to his royal patron, who was given to playing this instrument in his own band. The sonata is written for a piano, flute, and violin.

It is therefore quite possible that in writing the Art of Fugue in open score, Bach intended this section of the work for one or more instruments, and probably for a keyboard instrument, because it is capable of performance in that style; while it may be that he intended the canons for a different instrumental group, and the unfinished fugue on B-A-C-H as still another division, to be performed by a contrasting instrumental group.

One thing, however, is known and that is that the fugues which together are known as the Art of Fugue were all completed and considered as a whole and were ready to go to the engraver when Bach fell ill in the late spring of 1749. They were not, however, engraved until after his death and then the trouble started.

A printer by the name of Schuebler, of Zella, was entrusted with the engraving, either by Bach's son or his widow. Unfortunately they did not take the trouble to edit the manuscript but took everything—sketches, notes, completed manuscripts—and dumped them all in Schuebler's lap. The result is confusion worse confounded. Only the first nine are certainly in their right order, but with them was also engraved these notes, sketches, and other irrelevant matter. Thus No. 14 is the same as No. 10 except that the first twenty-two measures have been omitted. It was in this way that the so-called Unfinished No. 19 with the B-A-C-H theme came to be included.

Emanuel Bach attended to the publication and the music-critic Marpurg wrote a preface which started the idea about the supposed incompleteness of the work. The Art of Fugue came from the printer about Easter of 1752. For some reason the work did not catch on as the Musical Offering had, and by 1756 Emanuel had sold only about thirty copies. He gave up in disgust and sold the plates for junk.

This is all the more astonishing because in the later years Bach's instrumental works were receiving wider and wider attention. More and more of these works were being printed

and used by musicians everywhere in Germany. Bach was the acknowledged musical colossus of his age. He had powerful political connections, was popular with the students at the University, and respected, if somewhat feared, by the socially elect. It was only the vocal music that was neglected, and this for the very good reason that the other cantors who had the music forces necessary for their production were, by the opinion of the times, expected to produce their own cantatas and masses.

The second edition, by Breitkopf, came out about 1760 and sold for five thalers a copy; apparently this edition had quite a circulation and received considerable appreciation and praise from music-critics both in Germany and abroad. Its general neglect, however, moved Forkel, Bach's first biographer, to bitter wrath as is evidenced by his comment "that a work of this kind if published in any other country than Germany would have passed through at least ten editions by now, if only at the bidding of patriotism."

That Bach had finished the fugues upon the single theme is further indicated by the fact that he had resumed his work in rewriting the Great Eighteen preludes. Even after the first paralytic stroke he continued, with Altnikol's help, to revise them. Thus the sixteenth, seventeenth, and the unfinished eighteenth are in his son-in-law's handwriting. And there is even a further parallel between the concluding fugue group of the Art of Fugue and the unfinished eighteenth. The latter prelude had originally been written upon "Wenn wir in Hoechstes Noethen sein" of the Orgelbuechlein age. But now the tune is set to a graver theme. The prospect of death has to be reckoned with. The following two stanzas of the substituted hymn are a summation of Bach's religious philosophy. In them we can see the broad humanity of the "B-Minor" and the more personal confession of faith that we can read into the Art of Fugue. Never did a great man depart this life upon a more fitting note.

Before Thy Throne, my God, I stand,
Myself, my all, are in Thy hand;
Turn to me Thine approving face,
Nor from me now withhold Thy Grace.

Grant that my end may worthy be,
And that I wake Thy face to see,
Thyself for evermore to know!
Amen, Amen, God grant it so!

At the twenty-sixth bar of the manuscript the music stops. It was the morning of the 18th of July. Suddenly light flooded the darkened eyes. For a few hours his eyes rested on the anxious faces of his kinfolk. Then darkness again, and ten days later the bells of the Thomaskirche tolled his passing.

The Art of Fugue has been recorded both as a string quartet and recently by E. Power Biggs as an organ number. It responds equally well to both treatments. And if we will approach this great masterpiece uninfluenced by the idle chatter of folktales with which it has become obscured, listen to it intently and with some thought of its meaning, I think we must all come to realize that it is in reality a great work of art, musically pleasing and capable of popular approval. It has to be heard to be appreciated, and like all other great musical works, it cannot be comprehended at one hearing, but listened to frequently enough it is sure, in the years to come, to be given its rightful place along with the "St. Matthew Passion" and the "B-Minor Mass."

Off to the Wars—and Thanks

• "This is so that the magazine will not be forwarded to me. I am off to the wars; and I believe that I can make the necessary adjustments a lot easier if I don't look back over my shoulder at organs and choirs and such things that have been my life-blood up to now. I do want whoever succeeds me

here, however, to have the inspiration of your magazine. I believe any organist worth his salt appreciates your fight for the open mind and the listening ear." Thus wrote a reader in sending his check for renewal and asking that it be addressed not to him personally but impersonally to "the organist" at his church. Thanks for that definition: "for the open mind and the listening ear." Covers the whole aim neatly.

A Remarkable Stop-Control

By REGINALD WHITWORTH

Brindley & Foster 1905 console, Cathedral organ, Sheffield, England

IN my article on the Sheffield Cathedral organ in July 1941 T.A.O. I mentioned the very remarkable stop-control of the pneumatic console which was put in by Messrs. Brindley & Foster (at Sheffield) when they rebuilt the organ in 1905. At the Editor's request I am writing a description of this amazing piece of work, and in order that the reader may obtain a more ready grasp of the system I am including a picture for reference.

Take a good look at it (page 106). Although there were four manual departments—Great, Swell, Choir, Solo—there were but three manuals. The Choir and Solo stops had their permanent home on the lowest manual, but it was possible to transfer the Solo Organ stops to the middle or Great manual by drawing the small knob to the extreme right above the Swell keys. The whole console was a beautifully finished piece of work, but a terror to the uninitiated.

The reader will not fail to notice the four-square appearance of the grouping of the stopknobs in the jambs. Eight vertical rows, each consisting of eight knobs, four rows on each jamb, all spaced equidistantly and no spacing between Swell and Pedal stops on the left, or Great, Choir, and Solo on the right. In fact the Swell suboctave coupler overflowed into the Pedal stops, and the Choir and Solo couplers together with the Great 16' Bourdon formed the lowest row of the Great section.

The two large knobs at the left of the music-rack were the Swell-to-Choir and Swell-to-Great couplers. The two corresponding large knobs on the right were the Solo-to-Great and Great-Octave. The only reason I can ascribe for this unhappy close formation of stopknobs would be to keep the console low. It was very difficult for a stranger to find his way about the jambs.

However, there was considerable 'control,' and it was this that formed the most remarkable feature of the organ. The twelve combination pedals were mechanical and moved the knobs. The four to the extreme left were for the Swell, the next four were for the Pedal only, and the four to the extreme right controlled the Great. In the center were two balanced crescendo-shoes, for Swell and Solo respectively. The Choir was unenclosed. To the right of these two shoes was a single balanced shoe, the 'Brindgradus' shoe, the firm's patent register-crescendo device. This acted on Great, Swell, and Pedal (without moving the knobs) in five degrees of power—PP-P-MF-F-FF. A sliding ivory indicator to the right of the music-rack showed the amount of power the pedal would give, or was giving, for the pedal functioned only when one or both of the small pedals on either side of it were hitched down. If that on the left were depressed and held down by the notch, then the Brindgradus pedal controlled the Swell and Pedal; that on the right similarly controlled the Great and Pedal. If neither of these little pedals was held down, then the Brindgradus was inoperative, although the indicator might be showing anything from OFF to FF. These two little pedals could be used as sforzando pedals, bringing on at will the amount of power shown on the Brindgradus

indicator. The Brindgradus was additive only. All this was quite simple, but now let us consider the piston control.

It will be observed that the pistons were rectangular in shape, the center ones in each group (virtually invisible in the photograph as reproduced here) being ebony, the others ivory.

Now notice the indicators on each jamb. Cut into these ivory plates were 28 small windows, 14 in each plate. Beneath these windows were engraved numbers, corresponding to those on the 28 white pistons. When at rest, little tickets bearing the word OFF showed through the little windows; these OFF tickets were engraved in white on a black background. If any one of the white pistons was pressed, the ticket in the window above the number borne by that piston (for the department concerned) promptly changed to a ticket bearing the word ON, engraved in black on a white background.

The bottom row of pistons, beneath the Choir keys, controlled the Choir and Solo stops. Nos. 1, 2, 3, and 4 canceled the hand-drawn registration on the Choir and each substituted a fixed combination for that department, without moving the knobs, and the ticket bearing the word ON appeared in the appropriate window in the indicator for that department. There was nothing to tell the organist what actual stops were on, except his own ears. Nos. 5, 6, and 7 controlled the Solo Organ in precisely the same manner.

The piston on the right next to the black center piston was made of both ivory and ebony. It was called the 'Compound' and when pressed it added any stops drawn by hand to those held on by any of the pistons 1 to 7. This compound piston registered as No. 8 on the Choir and Solo piston-indicator. These pistons were called, by their makers, 'Brinovus' Combinations. Their functioning was much the same as the 'blind' registration pistons once popular in Continental organs, of which many examples still exist. So far, so good.

The short row of five pistons above the Choir keys controlled the Pedal stops. Assuming all the stopknobs were in and you pressed No. 1. A little pneumatic phlutt-click, and the ticket ON appeared at window No. 1 in the Pedal section of the indicator on the left jamb; but no sound came from the Pedal keyboard, pedal ye never so skilfully! Try Nos. 2, 3, or 4. The phlutt-click and change of ticket would obtain, but no sound from the Pedal Organ! No, these were not combination pistons, they were 'Brinovus' ventill pistons. They functioned in a subtractive manner only. It was necessary to draw all the knobs of the department concerned to realize their complete action. Each cut off a fixed section of stops without moving the knobs, and only your ears (or an expert inside the organ) could tell you what stops were actually sounding! Assuming that you knew the stops in the group for a given piston, you could modify the effect by pushing in any stops you did not require. This was the advantage claimed for the idea, viz.: that you could alter or adjust combinations within the particular groups of stops allowed to function (not put on) by the ventill pistons.

The row of pistons above the Great keys controlled the Great Organ stops. They were numbered 1 to 8 and were ventill pistons working on the same principle as those for the Pedal Organ just described. One allowed flute-toned stops only to sound; another Diapasons only; another reeds only; yet another an ensemble group; and so on. But no stop sounded unless drawn, and no modifications could be made within the groups. Again only your own ears told you what stops were actually sounding. The indicator on the right jamb showed the ON ticket for whatever piston was in use.

The pistons above the Swell keyboard controlled the Swell Organ. These again were ventill pistons and affected the Swell stops in precisely the same manner as the others affected their departments. Every knob had to be drawn before it could function, and the piston subtracted all except its own particular group, without moving the knobs. The central black ebony piston in each group was the Cancel piston and returned

the department to the actual stops drawn, subject however to certain restrictions now to be mentioned.

Any numbered piston pressed, automatically canceled any other piston in that department, the Compound on the Choir and Solo being the sole exception. These pistons were a terror to the stranger, but what about the 18 small stopknobs over the Swell keys? These were called 'Transformer' knobs. Many were for solo effects, others for various fixed combinations on Great, Swell, Choir, and Solo, and each canceled the hand registration and gave the solo stop or combination named on the knob itself for the department concerned, together with a fixed and unalterable (appropriate) Pedal. They did not however affect the couplers. The second from the right end canceled the Great couplers, but the other couplers had to be dealt with by hand. There was not a single reversible piston on the job, not even a Great-to-Pedal.

Finally, the tiny little knob over the large keyhole left of the music-rack. It could literally be locked out. When drawn out, this small knob canceled most, I think all, of the non stop-moving devices. It was appropriately labelled with a red cross and functioned with a magnificent pneumatic phlutt.

Now, dear reader, if your head does not ache yet, can you tell me this? If the Great 8' Hohlflöte were drawn on the knob itself, and piston No. 8 showed ON, the Brindgradus declaring FF, and the Transformer knob 'Great Diapasons' were drawn, what would actually sound when you touched the Great keys? I took the trouble to find out. The controls took precedence in the following order: 1. Transformers; in this instance the Great Diapasons would function. 2. The Brindgradus pedal. 3. The pistons. And lastly, 4. The stopknobs themselves.

For nearly twenty years I played sundry non-statutory services on this console and once only got myself into a mess something like the proposition just propounded—and this in a very solemn part of a service. For the only time, and in desperation during actual playing, I drew the Red Cross stop. I got an appalling crash. To this day I don't know why!

However, this console was definitely the work of a genius. The mass of valves and tubing was amazing. Yet in all the years I knew it, I doubt if there was a single console fault in the action, which says volumes for the excellence of the workmanship. The present electro-pneumatic console is built on normal lines.

There is another organ by the same builders in Victoria Hall, Sheffield, about two minutes' walk from the Cathedral. This instrument remains unaltered. The control differs in many ways and is almost equally remarkable. If the readers recover from their study of the present example, and the Editor so wishes, I will give a description of it to T.A.O.

[We hope Mr. Whitworth will forgive any errors in the spelling of proper names in his article, due to unavoidable transcribing difficulties; we know he will furnish corrections when he sees the article in print. At the moment the Atlantic Ocean is suffering from a new type of germ which not only pollutes the water but makes transoceanic correspondence always a lengthy and sometimes a hazardous adventure. We prefer to go into print with this entertaining and interesting article, in spite of a possible error or two. The manuscript calls it 'Brindgradus' but the console photo shows it 'Brindgradus'; what's one little letter between friends?—Ed.]

'Japanese and Germans' Please

• "Such terms as 'Japs' or 'Germs' are slang and are not ornaments to the Editorials of a music journal. The fact that we are at war does not alter the spelling," writes a subscriber from Louisville, Ky. Right; it's only the Editorial temper that alters the spelling. Contributors to T.A.O.'s pages are entitled to spell these names as they wish, without Editorial interference; but we hate violence & sneakery so much that indignation gets the upper hand every time. Sorry to be so hot tempered but too old to change now.—Ed.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Five in One Day

FIVE services in one day are a heavy dose. At 10:45 I arrived at St. Clement's Episcopal on West 46th Street to hear a small Wicks organ Mr. R. P. Matthews had told me was particularly good for its purpose; he represents Wicks in the east. Mr. Carl A. Anderson is organist and has a boychoir of four boys and nine men. It's very much a high church, with only the sermon and announcements spoken, all else intoned and chanted to plainsong. The organ is in the front left corner, the console on the opposite side. The Wicks office has supplied the accompanying plate, for which thanks.

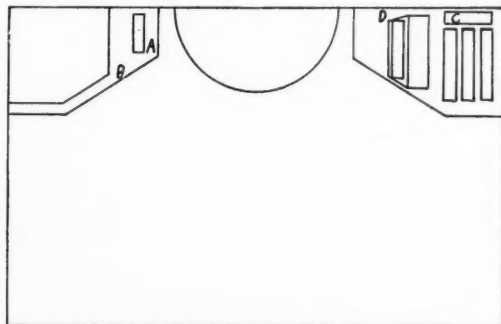
What can you do with only five ranks? The Great has a Diapason and Dulciana, the Swell a Stopped Flute, Salicional, and Unda Maris. What can you do? Wicks has done so much that I wouldn't trade this organ for ten dozen electrotones of any kind ever produced or producible. The stoplist on another page tells the whole story, but the organ I heard was much richer than I would ever expect from only five registers. There is plenty of soft music for the purpose, plenty of variety too; and all on a richly musical basis. Full-organ, which I heard only on the hymns, was solid, musical, appealing; not tubby, not thin.

Unifying the Dulciana for seven stops and the Salicional for three added up with the Unda Maris to make surprisingly good music. The voicing is exactly all right. This is the third time I've heard a very small Wicks and been musically satisfied with the results. I do not like that Flute unified for five manual stops, but either Mr. Anderson was not wrongly

using it or Wicks cleverly voiced and regulated it, for it was not in the least harmful in any ensemble work; its function is solo work, where it can never be harmful if not used too often.

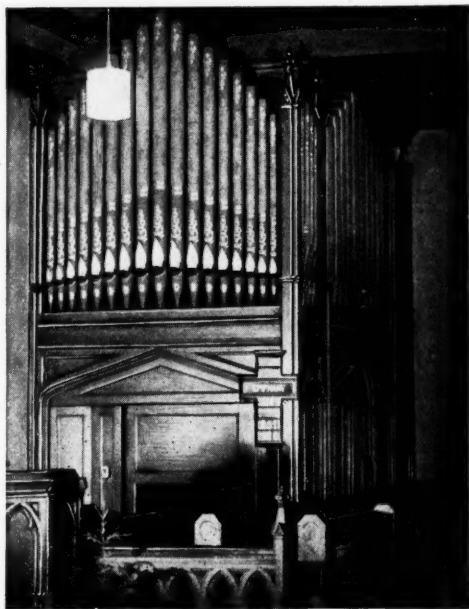
When the sermon threatened I took a taxi across town to hear what Mr. Reginald L. McAll was doing with the amplification system described in our November 1939 pages. That ride was a blunder; I still had to listen to twenty minutes of moralizing and platitudes—in a day & age when the world is going to hell on skids because decent people are chattering about ancient history & morality when they ought to be doing something to save a world Christ died, say they, to save. If God so loved the world, why don't we do something about it?

The Presbyterian Church of the Covenant on East 42nd Street has an attractive exterior & interior and an unusually attractive organ case. But the layout problem Mr. McAll had to solve applies to so many other churches that we had better go over the whole thing again. The auditorium from left to right is much greater than from back to front; the Moller organ is in the left front corner, the choirloft & console in the right front corner. Bad, isn't it? Even if Mr. McAll is a hymn-singing zealot, he's an artistic musician to his fingertips. He knew that such an installation would either make the choir sing virtually unaccompanied or the congregation hear overaccompanied anthems. He did something about that. And it was good, very good.



ROUGHLY HERE IT IS

Church of the Covenant, New York; organ in the left corner, choir and console in the right, pulpit in between.

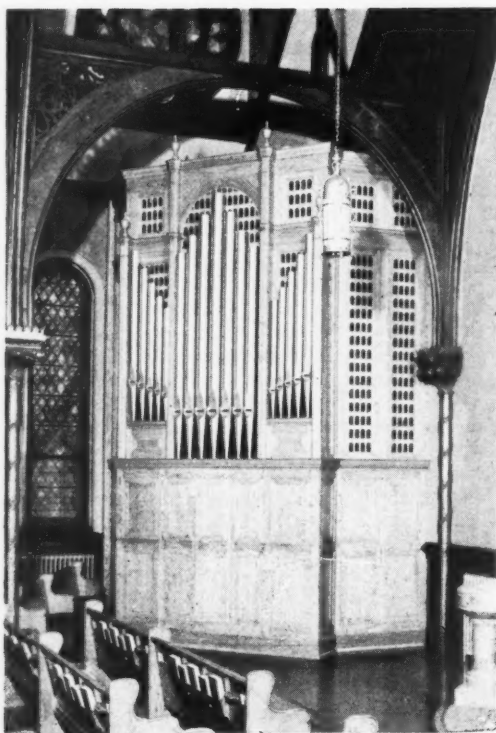


ST. CLEMENT'S, NEW YORK

The old case is retained for the new Wicks organ in this, one of New York City's high Episcopal churches.

The organ is in the corner, the case of pipes & grille stands 12" or more away from the organ, and in this space between case and organ hangs a microphone. The microphone is not inside the chamber, for then the crescendo-shutters would have had no effect on it. The loudspeaker is located behind a grille (designed to match that of the organ case, but not yet erected when the photo of the choirloft was taken), along the wall at the right of the choristers as they face console & pulpit. A control switch is located immediately at the organist's left, by the console; amplification can be used or discarded, as the organist wishes.

In the accompanying diagram ignore A. Microphone hangs at B, inside the case and outside the organ. Loudspeaker is behind the grille at C. Control-switch is at D.



LEFT FRONT CORNER

Moller organ in Church of Covenant, New York, as far away from the choir as possible—blame it on an architect.

Thus when the choir sing they have the effect of hearing the organ not from the distant corner but from the grille immediately at their right. The congregation near the choir hear the organ somewhat the same way; I think the amplification could well be much stronger than when Mr. McAll demonstrated it to me. Loudspeakers cannot carry all the tones of the organ, but when loudspeaker tone is mixed with real tone, as it is in this case, the deficiencies of the loudspeaker are not apparent.

Why is not such a system in use in every church where such help is so important for the processional? Mr. McAll says it is not expensive. I doubt if its cost would come anywhere near that of installing, as is sometimes done, a rank of pipes in the passage where the processional starts.

The stoplist with many specification details will be found on November 1939 p.366; because the instrument is unusually effective we reproduce the usual abbreviated stoplist elsewhere in these pages. It is worth study. If you had heard the way Mr. McAll improvised a postlude around themes of the hymns used in the service you would have taken your hat off both to him and to the Moller organ. Such an improvised postlude is the ideal, if and when it can be done on a par with McAll excellence.

Another thing, equally unusual, is the way Mr. McAll provides chimes music for the outside world, that famed Tudor City immediately north of the Church. Before the service the sexton wheels out a set of chimes tubes on a frame and places it immediately in front of the organ case; Mr. McAll throws a switch, and then plays hymntunes on those chimes by striking them with a hammer in his right hand, the gloved left hand serving as the damper. The microphone behind the case picks up the tones and carries them to a loudspeaker located behind an open window high in the tower, and the neighborhood hears church music even if it doesn't have sense enough to attend a service. Organ music can be similarly broadcast, and I think it should be; Mr. McAll rarely does it.

I had always thought of Mr. McAll as a businessman and executive. In the light of what I heard him do in this service I've had to revise that estimate. He's an artist, a real one.

At 3:45 I arrived at Mr. William A. Goldsworthy's old St. Mark's in the Bowverie, at 10th Street and Second Avenue, "the oldest religious site on Manhattan and the present building second only to St. Paul's in antiquity. . . . Cornerstone of the present Church was laid in 1795." Somebody had the bright idea of putting mud all over that beautiful stone-work but the Rev. Mr. Brocklebank got the brighter idea of removing it. St. Mark's is now a thing of loveliness.

The truest religious services in my experience in the past decade are the Sunday afternoon services conducted by Mr. Brocklebank in his peculiarly quiet, reposeful manner, with a Bach cantata sung by Mr. Goldsworthy from the high rear gallery. And the finest of all the cantatas I've thus heard was "Rise O Soul." It was done on the quiet side, with no fortissimos, comparatively few fortes, and much quiet sincerity.

A feature of much importance in these afternoon services is also the way the hymns are sung just before the cantata and at the close of the service. This Sunday the former was 334 in the Episcopal hymnal, tune "Penitencia" by Edward Dearle; sung by choir alone, quietly, reverently. I do not know of a better way to escape the vileness of the world today than by attending one of these afternoon services and reading the text of the cantata (it's always printed in full on the calendar) before the prelude starts.

By 5:45 I was in the hindmost pew in Calvary Episcopal to see what Mr. Harold Friedell's 'Service of Lights' was all about. The calendar said it was "A service of preparation for the coming season of Lent, symbolizing the life and death of our Lord, by Scripture, lights, and music." This was Quinquagesima Sunday, Feb. 15. The organ was rebuilt some years ago by Aeolian-Skinner; it's rather on the large order, divided left and right of the chancel, console on the right. If my figures are right the choir numbers seventeen women and ten men, and my guess is that all are well paid, though



RIGHT FRONT CORNER

Mr. McAll's Covenant choirloft gets its organ music by loudspeaker and an otherwise hopeless situation is averted

maybe they don't think so.

Here the interest was that unusual service:

Processional, Collects, Prayer and Grace.

"The Wilderness," Wesley

John 1: 1-17 (star lighted at the conclusion).

"Whence those sounds symphonious," Kitson

"In the bleak mid-winter," Holst

Matt. 2: 1-12 (brilliant chancel lights at conclusion).

"Hail gladdening Light," Martin

(High lights out) Luke 2: 40-52.

"Spirit of the Lord is upon me," Elgar

Mark 14: 12-46 (star out, cross lighted).

"The sorrows Thou art bearing . . . I would beside my Lord be watching," Bach's "St. Matthew" selections

Luke 23: 32-46. Apostles Creed, Prayers and Grace.

Tenor solo: "The sorrows of death," Mendelssohn Offering and hymn.

Vesper hymn: "Come let us kneel," Gounod

Benediction; hymn "The strife is o'er"

Postlude: Mulet's Carillon-Sortie

Several hundred very tall candles were lighted a few minutes before the service, electric lights out. High over the chancel was suspended a large star and beneath it a cross, which were lighted at the places indicated; close to the roof of the chancel were two long strings of brilliant electric lights, one on either side. As a rank outsider I do not know the why of anything, but to make such a service impressive it would be best to eliminate the candles down the aisles and have them confined to choir and chancel; and all three sets of lights in the chancel—star, cross, and strings—should be controlled by rheostats to make their manipulation artistic instead of crude. And just one more constructive suggestion: the service lasted an hour and a half, a half-hour too long for 1942.

Mr. Friedell properly ranks as one of the younger generation of organists—those terrible young men whose astonishing proficiency is making it so hard for any of the old-timers who haven't kept themselves up-to-date to retain their rightful position within the ranks of the profession. Music like that didn't exist in the good old days, for various and many reasons. But it is possible now, and these younger men know it. Mr. Friedell seems to have his choir so thoroughly trained that he can forget all about them when playing an anthem-accompaniment that has anything of its own worth saying. He just plays the accompaniment well and expects his choir to sing well, and it does. In his Bach excerpt his accompanying was especially right, for it wasn't Diapasons & Mixtures but orchestral woodwinds. When Bach was writing his great choral works he did not supply an organ accompaniment; he gave them orchestra accompaniments every time. And if we have an organ large enough to provide such registers, we make the choral music vastly more beautiful when we match it with orchestral type of color in the organ accompaniment. That is distinctly not true of any other composer I know about; it is eminently true of Bach.

One final feature of the 'Service of Lights': As the ushers began taking the collection an acolyte (I believe wearing the same vestments as the choir) marched from the rear to the chancel, down the center aisle, carrying a fairly large but rather frail-looking cross; he took his place in the left of the chancel for the remainder of the service. Such a frail cross, to my uninitiated eyes, seemed a bit inappropriate; it should have been made as though of very heavy timber, and then it would have carried home the message of the crucifixion with inescapable conviction.

That lengthy service at Fourth Avenue and 21st Street made it a mad scramble to get to St. James Episcopal at Madison Avenue and 71st Street in time for the 8:00 musicale presented by one of the City's famous choirmasters, Mr. G. Darlington Richards. It's a beautiful church, comparatively new, with quite a colorful high altar and an Austin organ. The Christmas candlelight service presented by Mr. Richards

has long been a magnet to draw capacity congregations.

Mr. Richards has about everything an organist could want, including in his particular case a boychoir which by tradition, training, and inclination he very much wants. The program:

"How lovely are the messengers," Mendelssohn

"God my Shepherd walks beside me," Bach

"The Beatitudes," Tcherenpina

Duet from "And all the people saw," Stainer

"Angel voices ever singing," Macfarlane

"Out of heaven," Cowen

"Morning Hymn," Henschel

"The Lord is my Light," Parker

"God be in my head," Davies

This is a heavy load for a boychoir to carry in a single service, but they did it magnificently. With a head already full of four services it was still not hard sledding to take a fifth when presented by such a master of church music. To me the musicale reflected two ideals: first, it was a mixture of accompanied and unaccompanied singing; second, the accompanying was grand. The organ is splendid for accompanying and Mr. Richards used it faultlessly; it framed the picture beautifully when that was its proper function, and when a climax was needed it gave it grandly. I would say Mr. Richards feels his music deeply, and that feeling gets across to his choir and through them to his congregation.

Thus ended a riotous day. It began in a struggling church whose neighborhood is anything but helpful to a church treasury and ended up on Madison Avenue among the wealthy who spend the winters in Florida, the summers in Maine, and their money on anything that strikes their fancy. Fortunately, St. James strikes their fancy not a little.—T.S.B.



TRINITY CATHEDRAL, DAVENPORT

Console of the Wicks organ is located outside the choir, beside the pulpit on the floor of the nave.

Installation Details in Davenport

The Very Rev. Dr. Philbrook has ideas of his own, all of them good

• Trinity Cathedral, Davenport, Iowa, was faced with the problem of an organ that could be heard better by the congregation than by the choir. "The old organ spoke through two tone-openings, one into the chancel, the other into the nave. The location of the console made it impossible for the organist to hear his result. In the choir there was not enough organ; in the nave it was all organ. The balance was fearful and there was nothing to be done about it," wrote the Very Rev. Rowland F. Philbrook, D.D., dean of the Cathedral.

"My hobby has been to visit organs and organbuilders, ask a lot of questions, and get into a lot of arguments," continues



SOLVING OUR PROBLEMS FOR US

The dean of Trinity Cathedral, Davenport, Iowa, saw the evils in this type of auditorium and specified the remedy.

Dr. Philbrook. "About fourteen years ago I began to study our own problem."

"The Davenport Cathedral occupies a position of distinction in the Episcopal church, not alone because it is the mother church of the diocese of Iowa, but because it is the oldest continuous cathedral in the United States of that communion." Cornerstone was laid June 27, 1867; June 18, 1873 it was consecrated as Grace Cathedral. The organ was a 2-16 Johnson installed in the rear gallery. In 1895 a boy-choir was instituted and the organ moved to the chancel, in a chamber constructed out of part of the sacristy; "space limitations caused the abandonment of two of the original ranks, and the organ, which had been voiced for the gallery and robbed of its character in rebuilding, never proved either adequate or satisfactory." Some years later the name was changed to Trinity Cathedral.

In 1941 Dr. Philbrook "completed a thorough rehabilitation of the building" and contracted with the Wicks Organ Co. to build a three-manual of 27 ranks, five of them unified; five ranks from the old Johnson were retained; low-pressure was used throughout. Chancel and sacristy were rebuilt to provide two new chambers. Great and Choir are in the chamber north of the chancel, Swell in the south. Pipework is housed on a level with the nave floor and each chamber has two openings, one into the chancel, the other into the nave, covered by black walnut grilles backed by dull copper screen.

Both Swell and Choir are enclosed in chambers with shutters on both chancel and nave sides; the Great is unenclosed. A glance at the photograph of the chancel section of the auditorium will show the hopelessness of good choir accompaniment with such an arrangement; those nave openings are desirable for congregational hymns, they are a musical handicap in every other use, with pews so close to them. Dr. Philbrook had lived with such a mistake long enough to correct it, by the obvious device of sets of shutters in the nave openings controlled by onoroffs. Since the Great pipework is unenclosed, the shutters in the nave opening on that side are either wide open or tight shut. As both Swell and Choir chambers have shutters on both sides, their nave sets of shutters by onoroff control are either kept tightly closed or free to

move with their respective chancel-side shutters under the control of the crescendo-shoes.

There was not room for the console in the choir section, so it was located as the photo shows, in a pit slightly lower than the nave floor, with a screen between organist and congregation. This position is fairly good from the standpoint of hearing combined organ & choir as the congregation is likely to hear them, but is bad from every other viewpoint, as the line-of-view of one half the choir is not so good as when the console is located in the choir section as customary, and the other half of the choir must still rely upon mirrors to see the organist. However, there was no remedy for that—other than having choir & organ in the rear gallery, which wiser plan failed through no fault of Dr. Philbrook or the organbuilder.

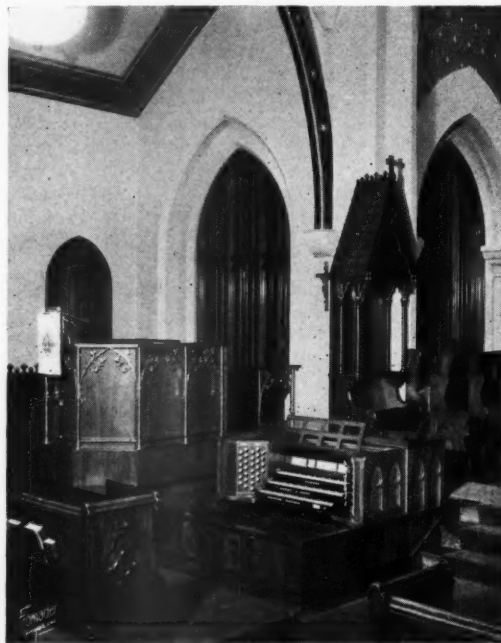
The invaluable lesson of this installation is the organist's ability to completely close the nave openings by means of crescendo-shutters on onoroff control. That in itself is not unusual. The unusual feature is that the dean of the Cathedral rather than a member of the organ profession had to father the idea; we of the profession cannot afford to have our employers know more about our jobs than we do.—Ed.

Comments on Bach's Art of Fugue

By CECIL CLUTTON

• Should I be forgiven if I suggested that your comments on the Art of Fugue are rather light-hearted? You say "it's anyone's guess as to . . . whether he finished it"; but surely there is no possible doubt that it is unfinished; one fugue actually stops in the middle. Bach also left notes with Atkind about his intentions for a 15th fugue, totally invertible, with four subjects, which never got started.

Prof. Tovey has brilliantly edited the Art of Fugue in open score and finished the unfinished fugue in as compact a way as possible. This immense structure is a quadruple fugue with each subject invertible, and the probability is that Bach would have spun it out a great deal longer than Tovey, who has only added 78 bars to the existing 239; but those 78 bars are in the very best style of Bach himself. Indeed, as Tovey has remarked—perhaps with undue modesty—once Bach had laid



TRINITY CATHEDRAL, DAVENPORT

Preacher & organist are side by side, at least physically if not also spiritually and musically in this Wicks installation.

the plot, the unfinished part unfolded itself almost inevitably. Tovey has also supplied the missing 15th fugue. This superb edition is published by the Oxford University Press, who have also published a companion volume by Tovey entitled *Companion to the Art of Fugue*. This is no dry-as-dust analysis but an eminently readable book such as only Tovey had the knack of writing.

As to the instruments for which the *Art of Fugue* was written, a composition which stands as the apotheosis of absolute music inevitably sounds well on almost any combination of instruments; but it is fairly certain that Bach at least intended it to be playable on the keyboard, since all of it comes within his keyboard compass of four octaves, CC to c³, and all of it lies under the span of two hands, except the mirror fugues. It is hardly likely that Bach would have submitted to this limitation if he had not had the keyboard in mind.

In your remark that the theme is "neither a poor theme nor an outstandingly good one" do you not rather miss the point, which is that it is probably the most adaptable fugue subject ever written? It is capable of every contrapuntal device—stretto, augmentation, contraction, inversion, and all the rest of it—as indeed it needs to be to serve as the foundation of fifteen full-sized fugues of every possible variety, not to mention those strangely ugly canons. They indeed present far more of a problem, to which no one has yet suggested a reasonable answer.

Comments on Art of Fugue Comments

By E. POWER BIGGS

Answering T.A.O.'s request for the player's viewpoint

• Unfortunately, discussions such as these tend to circle around and come back right where they were before. There is no question that Bach did not finish the music, but it is anyone's guess as to what Bach meant the work to be as a finished unit. Merely to have completed the B-A-C-H fugue would not necessarily have been to have finished the work. There would still have been the process of editing, and designation of instruments, or possibly an indication that it was a purely theoretical treatise. Bach had just been revising and putting such finishing editorial touches on the *Eighteen Chorale Preludes* and other collections.

The excellence of Tovey's musical knowledge and writings is beyond question. For a recording, however, there is more logic and even a very moving and dramatic quality in leaving the unfinished fugue exactly as it is. A parallel might be drawn with Schubert's *Unfinished Symphony*, though a better case could be made for the completion of a fugue than for a symphonic movement.

The opening statement of Mr. Clutton's third paragraph sounds well and has the ring of a natural truth, but it would be hard to prove. There are technical problems of performance that have no relation to absolute music. Moreover, 'absolute' music would be hard to define. Hindemith told me that he considered the *Art of Fugue* should be read but not performed. That's easy for him, but not for many other people. An ideal exposition of the music might be given on various instruments and combinations of instruments according to the nature of each fugue. It would be a costly concert.

To say that the mirror fugues do not fit the span of two hands rather refutes the statement that "Bach at least intended it to be playable on the keyboard." In addition, *Contrapunctus 16* is hardly laid out conveniently—try bars 20, 37, 59 and others. The *Canons* present more problems. I do not disagree with Mr. Clutton's statements, but I don't think a clear solution is possible either way.

The original statement in the review that the theme "is neither a poor theme nor an outstandingly good one" is perfectly true and does not necessarily miss the point at all. Not

every sentence has to cover every possible side of a question. We all agree here. It just shows how these matters can be debated ad infinitum, but a lot of it comes down to splitting hairs rather than getting close to the nature of the music. It's all interesting, though.

For the recording I used the Graeser edition in open score, and the Czerny edition for piano. To my knowledge the complete work is not published on three staves for organ, but there are a few isolated fugues available in the Oxford University Press edition.



ONE WRITES IT, T'OTHER PLAYS IT

Dr. Leo Sowerby (seated) with his *Concerto in C* written for E. Power Biggs (standing) and played with Koussevitzky's Bostonians.

E. Power Biggs in April 5 Broadcast

• A nationwide broadcast over the Blue Network will provide a wide audience April 5 at 1:30 for Mr. Biggs, playing the following program from the John Hays Hammond Museum, Gloucester, Mass.:

Sowerby, *Poem for Viola and Organ*.

Vierne, 1: *Final*

Sowerby, 'Sym.' in G (*Organ Sonata*): Mvt. 2

Special emphasis is given this broadcast in these pages because it is in the nature of a test, whether or not the public cares enough about the organ to warrant the expense of such broadcasts. Do we want the public to develop a reliable taste for worthy organ music? We of the profession can decide the point by sending, or failing to send, a penny postcard to N.B.C. after the broadcast. That is the one and only way the broadcasting companies have of determining the value, or lack of it, of any program. If you want real organ music, played by competent recitalists, on the air, send that postcard immediately after hearing the program. This is important, especially in these days.

William Primrose will be viola soloist for the broadcast, which will be the premiere for the Sowerby *Poem*—written at Mr. Biggs' suggestion in the fall of 1941. In these pages is a photo of Dr. Sowerby and Mr. Biggs, in the New York studio of Dr. David McK. Williams, going over Dr. Sower-

by's score of the Organ Concerto in C, prior to Mr. Biggs' performance of it with the Boston Symphony.

Mr. Biggs and the Fiedler Little Symphony have recorded a Felton Concerto, just released; Felton "was a contemporary of Handel, a clergyman of Hereford Cathedral, and wrote 18 organ concertos. Pretty good, too," says Mr. Biggs.

For later release (also by Victor) is Mr. Biggs' recording of Dr. Leo Sowerby's 'symphony' (organ Sonata) in G, published in 1932 by the Oxford Press, and recorded on the Aeolian-Skinner in the Chapel, Harvard University; it makes an album of four 12" records, eight sides.

Bach, Brahms, and Biggs

A phonograph recording reviewed

• E. Power Biggs has recorded Bach's Jesu Joy of Man's Desiring and Brahms' Lo How a Rose E'er Blooming, on the organ in Memorial Church, Harvard University, Victor 12" record No. 18,292, \$1.00. Here we have two well-known titles, backed by music any average organist should be able to play, and any congregation accept with profit in any type of church service. There is a calm beauty about the playing that is captivating. Either for study purposes or for enjoyment, the recording is admirable. I found myself still hearing these two recordings the next day after playing them, which is rather convincing evidence of musical values. Tastes in registration may differ, but no one can put more genuine musicianship into these two pieces than Mr. Biggs here has done. It begins to look as though there will be few more organ recordings for duration; if so, this single record makes a splendid benediction to a brilliant era.

The organ used is the 4-125 Aeolian-Skinner installed about a decade ago in the Chapel at Harvard, one of the few really large organs thus far used for recordings. Stoplist will be found in October 1932 T.A.O. Mr. Biggs has used the instrument with extreme reserve, but it's a good library that has such famous organs as this represented among the records, even if the examples recorded do not call for full-organ effects. The artistry of the interpretations will appeal to all.—T.S.B.

Choir-Dedication Service

As presented by North Presbyterian Church, Buffalo, N.Y.

• Before the responsive ritual there were the prelude, call to worship, prayer, Lord's Prayer, and Scripture; after it came the anthem, prayer, hymn, sermon, offering, hymn, benediction, and postlude. The minister is the Rev. Robert M. Minto, organist Laurence H. Montague; choir numbers sixteen, four to each part. The ritual:

Minister, addressing the choir: You who with true stewardship of time and sacrifice, and who out of a deep love for the art of church music have committed yourselves to the rigorous discipline of its mastery, do you promise that by the help of God you will endeavor faithfully to meet the obligation of chorister in this choir and in this church?

Choir: We do so promise.

M.: To the glory of God, Author of all goodness and beauty, Giver of all skill of mind and voice and hand;

Congregation: We dedicate this choir.

M.: To kindle the flame of devotion that the people of God who assemble here may worship the Father in spirit and in truth; to bear up the melody of hymn and spiritual song in such wise that men may go forth from this house of God with high resolves to do His holy will;

Congregation: We receive and dedicate this choir.

M.: O God, our Father most holy and most high, Thou hast so made us that in music we can hear Thy voice and by it our hearts can be lifted up to Thee. Let Thy glory fill this place and Thy spirit so dwell in the hearts of these Thy people that they shall sing with the spirit, and with the full understanding of their ministry in this Thy house.

Choir: Quicken our hearts, we pray Thee.

M.: May the wonder of all that is beautiful and good break upon our hearts, and may we learn to ascribe honor and praise unto Thee who art the Author of all beauty and goodness.

Choir: We beseech Thee to hear us, O loving Lord.

M.: May all who minister in Thy sanctuary together serve Thee in beautiful and loving fellowship, and may our inspiration and guidance in worship be the will of God as revealed to us in the life of our Lord Jesus Christ.

Choir: Enter our hearts, O loving Lord.

M.: Now unto Him that loved us and gave Himself for us, be all glory, praise, and blessing forever and ever.

Choir: Amen.

All stood for the first six paragraphs, concluding with the congregation's second response; the rest of it was a prayer, during which all were seated or knelt.

The choir that was being consecrated in this service is a chorus of sixteen select voices, somewhat on a volunteer basis but "each paid enough to keep them interested, regular, and under discipline." North Presbyterian is about a hundred years old and has always had the limitation of a solo quartet, no chorus. Mr. Montague has been organist for twenty-two years. Last fall he asked the Church to authorize the use of its choir fund for a chorus instead of the quartet of soloists; the officers granted the request, and new life has come into the services.

"We pay no more for sixteen fresh young voices than we did for the four fine soloists, but we can get effects impossible before, and congregational singing is up 200%. Each one of these voices is pleasing; the average age is about 22. Vigor, freshness, resonance, sweetness—these are the characteristics and I think it is an ideal choir," says Mr. Montague.

Not being sure of results, at first the vestments were rented, but this Easter will see the choir in their own new vestments. "The anthem has now become the high spot of the service, second only to the sermon, and the minister is even more enthusiastic than anyone else."

Plainsong Demonstration

Explanations from Donald S. Barrows

• A practical demonstration of plainsong in church music was arranged by Mr. Barrows for the Rochester, N.Y., Guild in Christ Church Feb. 16, Guild members constituting an impromptu choir and occupying the choir-stalls. After a dinner together the members received mimeographed copies of the program and Mr. Barrows explained the idea in general; all then went to the church, the members becoming a choir under the direction of Robert Y. Evans, organist of Christ Church, who "conducted the rehearsal and made the choirmasters take a dose of their own medicine by being stopped and made to repeat phrases until they were right." When additional explanations were advisable, Mr. Barrows (a businessman of importance in Rochester who formerly acted as organist & choirmaster but now continues only as music director) gave the comments.

The program considered plainsong not only as such but also as providing thematic material for church organ pieces and anthems. It began with the introit for All Saints Day, "Guadeamus omnes in Domino," which the Guild members sang in English as it is done in Christ Church. Titcomb's Improvisation, using bits of the plainsong, was then played.

Next was the 'Breviary Responsory for the Feast of the Discovery of the Holy Cross,' with the "Adoremus Te Christe," of that festival first sung in Latin to plainsong and then in Palestrina's setting, English translation. As a further example of the music for that day the members sang the first stanza of hymn 144, first setting, in the Episcopal hymnal, "Vexilla Regis"—"The royal banners forward go," plainsong setting, Mode 1.

The 'Antiphon to Benedictus,' fourth Sunday in Advent, was sung in Latin from plainsong notation, an "Ave Maria" for which Mr. Barrows provided the setting. Then a Prelude by Mauro-Cottone using fragments of the melody was played.

The next group included settings of five hymn-texts by Thomas Aquinas for the Feast of Corpus Christi, instituted in 1264. "Laudia Sion Salvatorem" was sung in Latin from plainsong notation, followed by Hawkins' "Very Bread" to represent a modern setting of a part of the text just sung in plainsong. "Pange lingua gloriosi" was first sung to plainsong in modern notation as given in No. 338, Episcopal hymnal, followed by "Civabit eos," the introit for Corpus Christi, in English to plainsong. Titcomb's Improvisation, using both the introit and "Pange lingua" themes, was then played. And then the members sang No. 338, third tune this time instead of the first, to plainsong in English.

"Sacris Solemnis" was the third in this group, first represented by a portion in English to plainsong, and then a portion as found in Franck's "Panis Angelicus." "Verbum supernum prodiens" followed, sung to plainsong, No. 331, second tune. Then "Adoro te devote" in English to plainsong; "we use it as a Communion," says Mr. Barrows, "or, if you prefer, a hymn sung during communion."

The "Hymn in honor of the Blessed Sacrament" closed the plainsong part of the program; it was done in four settings: "Ave Verum Corpus" in plainsong, Mode 6; Bach's setting in chorale form; Mozart's setting; and Willan's "Hail true Body," a setting for tenor solo and chorus under the translated title.

And, just for fun, they all then sang two Bach numbers: "Jesus in Gethsemane," an arrangement by Kemmer; and "In faith I calmly rest," ending with the chorale as Bach wrote it.

Stop That Waste

By GUSTAV F. DOHRING

• When the Warner Brothers introduced the talkies in their theaters, organists lost their jobs and organs were doomed to mold away in their silos; many of them are still rotting in oblivion. Could this be termed waste? Decidedly yes.

Then another period dawned which laid waste to organ properties in churches. If the electrotone salesman's talk was sufficiently searing, the sale was consummated. "Would they allow a trade-in value for the old organ?" "Oh no, the old thing is just junk." The scrap-metal dealer was soon on hand to do the wrecking. Here again the waste of valuable property.

There are few old organs which are really fit for nothing better than to be junked; they must be very poor to be utterly useless. It has been proved that most old organs can be salvaged and made into modern and reliable instruments, if individual interest, experience, and application to the job of restoration and modernization are manifested.

Will You Please Report

• what you have persuaded your choir to do about the business of regularly investing at least a part of their income in defense stamps on a plan engineered not individually by themselves but collectively by their choir organization, as outlined on March pages 82 and 96? Of course we can do nothing about it at all, if we choose; but it will be vastly more wholesome if the church takes an active and definite part in all movements for good. What we would like to know is the number of choristers who are participating definitely and regularly in the purchase of defense stamps. The amount does not matter. The identities of the organist and the church do matter. Any profession or group that refuses to cooperate with the world about it, especially in times of urgent need,

may find itself slightly on the outside when asking cooperation in return. We ask every organist to urge the active and regular participation of his choristers in a group plan of defense-stamp buying. This is America's task. It merits the active and immediate participation of every citizen, even if the buying can be no larger than one ten-cent defense-stamp each week.—Ed.

Builders' Statement

Official announcement of the Association

• At the meeting of the Associated Organ Builders of America held in the Hotel Commodore, New York, March 11, there was a full attendance, either in person or by proxy, of all active organ builders with but one exception.

At this meeting a report was received from Mr. Richards, who has been acting as an intermediary with the officials in the War Production Board, to the effect that a limited amount of critical materials would be allowed to the industry, provided the Policy Making Board agreed.

Mr. Richards was again in Washington on the 13th in communication with the Policy Making authorities having control over music instruments. It was there learned that the policy was to change over all available facilities from the manufacture of music instruments to war production as rapidly as possible.

A further meeting was held March 16, in which a committee of the organ builders, consisting of G. Donald Harrison, H. A. Walker, and C. J. Zimmermann, and Mr. Richards continued the discussion with officials of the War Production Board. The result was that the order prohibiting the use of tin in music instruments and which, on the 16th, had been amended to permit the use of this metal for maintenance and repairs in the case of organs used in churches or institutions, will be further relaxed so as to permit the completion of organs now on hand, provided the builder has the critical materials available. It may be that a further concession will be made permitting the completion of other contracts with available material, but no new material will be allotted to the organ industry.

In the meantime, the War Production Board is engaged in determining what would be the most suitable work the organ industry could do in furtherance of the war effort, and conversion from organ building to war production will proceed as rapidly as possible, it being expected that by the time present organ contracts are completed, the industry will be in war production. The type of work to be done will be within the capabilities of the industry and will employ the exceptional talents of the organ builders' personnel. The nature of this work is of military importance and is not therefore divulged.

Everybody Should Act Accordingly

• "National legislators who participate in the formation of governmental policies should be held to the strictest accountability . . . Newspaper and editorial writers should not be limited to weak, tepid, and supine criticism and discussion . . . When the safety of the nation is at stake strong men do not mince matters, and neither the citizen nor his representative can be squeamish about it . . . It is the right of a free press to criticize severely, and of a free citizenry to speak plainly to and of its representatives . . . Great issues require strong language . . . It is one of the verities of our democracy that eternal vigilance is the price of liberty." Such were the statements of Presiding Justice Hill and Justice Bliss, Appellate Court, Albany, N.Y., in a libel suit brought by a representative against a newspaper.

BEAUMONT, TEXAS
FIRST METHODIST CHURCH
Aeolian-Skinner Organ Co.

Organist, Mrs. J. D. Simmons
Dedicated, Feb. 10, 1942
Recitalist, John McIntire
V-29. R-35. S-36. B-5. P-2100.

PEDAL: V-5. R-7. S-10.

16 CONTRABASS 32

Quintaton (G)

Gedeckt (S)

8 OCTAVE 32

FLUTE 32

Gedeckt (S)

4 CHORALBASS 32

III FURNITURE 96

16 Bassoon (S)

8 Chimes (G)

GREAT: V-6. R-7. S-7.

16 QUINTATON 61

8 DIAPASON 61

SPITZFLOETE 61

4 OCTAVE 61

ROHRFLOETE 61

II GRAVE MIXT. 122

12-15

8 CHIMES 21

SWELL: V-10. R-13. S-11.

16 GEDECKT 85

8 GEIGENDIA. 73

Gedeckt

V. DE GAMBE 73

VIOLE CELESTE 61

4 NACHTHORN 73

IV PLEIN-JEU 244

16 BASSOON 73

8 TROMPETTE 73

VOX HUMANA 73

4 HAUTOBOIS 73

Tremulant

CHOIR: V-8. R-8. S-8.

8 CONCERT FLUTE 73

VIOLA 73

DULCIANA 73

4 UNDA MARIS 61

2 2/3 KOPPELFLOETE 73

2 NASARD 61

2 BLOCKFLOETE 61

8 CLARINET 73

Tremulant

COUPLERS 20:

Ped.: G. S-8-4. C-8-4.

Gt.: S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 29: P-5. G-6. S-6. C-6.

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by hand and foot.

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Reversibles 4: G-P. S-P. C-P. Full-
Organ.

Cancels 3: G. S. C.

Percussion: Deagan.

Blower: 5 h.p. Orgoblo.

DEDICATORY PROGRAM

Bach, Toccata & Fugue Dm

Daquin, Coucou

Brahms, Deck Thyself

Tournemire, It is Finished

Liszt, Ad Nos

Vierne, Divertissement

Boex, Marche Champetre

Dvorak, New World Largo

Mueller, Meditation on Two Hymns

Edmundson, Apostolic: Toccata

BURLINGTON, VT.

FIRST METHODIST

Austin Organs Inc.

Donors, Edward J. and Ina T. Booth

Dedicated, Jan. 18, 1942

V-23. R-25. S-43. B-16. P-1724.

PEDAL 5": V-1. R-1. S-9.

16 DIAPASON 56wm

Clarabella (G)

Spitzfloete (G)

Robrfloete (S)

8 *Diapason*

Clarabella (G)

4 *Diapason*

16 *Trumpet* (G)

8 *Chimes* (G)

GREAT 5": V-7. R-7. S-10.

EXPRESSIVE (with Choir)

16 *Spitzfloete*

8 DIAPASON 61m

SPITZFLOETE 97m

CLARABELLA 73w16'

4 OCTAVE 61m

Spitzfloete

2 2/3 TWELFTH 61m

2 FIFTEENTH 61m

8 TRUMPET 73r16'

CHIMES 25t

SWELL 5": V-10. R-12. S-13.

16 *Robrfloete*

8 GEIGEN-DIA. 73m

ROHRFLOETE 97wm

DOLCISSIMO 73m

SALICIONAL 73m

VIOLE CELESTE tc 61m

4 GEIGENOCTAV 73m

Robrfloete

Robrfloete

III MIXTURE 183

15-17-19

8 CORNOPEAN 73r

OBOE 73r

VOX HUMANA 4" 61r

Tremulant

CHOIR 5": V-5. R-5. S-11.

8 CONCERT FLUTE 73w

Spitzfloete (G)

SP. CELESTE 61m

VIOLA 73m

4 *Spitzfloete* (G)

2 2/3 *Spitzfloete* (G)

2 *Spitzfloete* (G)

1 3/5 TIERCE 61m

8 CLARINET 73r

HARP 61b

Harp-Celesta

Tremulant

COUPLERS 25:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4. C.

Ch.: S-16-8-4. C-16-8-4.

Combons 38: P-6. G-8. S-8. C-8.

Tutti-8.

Crescendos 3: GC. S. Register.

Reversibles 3: G-P. S-P. Full-

Organ.

Cancels 5: P. G. S. C. Tutti.

Blower: 5 h.p. Orgoblo.

Chimes can be played through loud-
speakers in the church tower, amplifi-
cation by Rangertone Inc.

NEW YORK, N.Y.

CHURCH OF THE COVENANT

M. P. Moller Inc.

Dedicated, Oct. 31, 1939.

Organist, Reginald L. McAll

V-14. R-16. S-20. B-6. P-1070.

PEDAL 3 1/2": V-1. R-1. S-5.

16 *Diapason* (G)

BOURDON 44w

Robrgedeckt (S)

8 *Bourdon*

Robrgedeckt (S)

GREAT 3 1/2": V-6. R-6. S-7.

EXPRESSIVE

8 DIAPASON 61

OPEN FLUTE 73

DOLCE 61

GEMSHORN 61

4 OCTAVE 61

Open Flute

8 HORN 61

Tremulant

SWELL 4": V-7. R-9. S-8.

8 DIAPASON 73

ROHRGEDECKT 73

SALICIONAL 85

VOIX CELESTE 64

4 FL. TRAVERSO 73

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New York, N. Y.

III CYMBAL 183
8 OBOE 73
Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.
Gt.: G-16-8-4. S-16-8-4.
Sw.: S-16-8-4.
Combons 16: P-4. G-4. S-4. Tutti-4.
Crescendos 3: G. S. Register.
Reversibles 2: G-P. Full-Organ.

NEW YORK, N.Y.
ST. CLEMENT'S EPISCOPAL
Wicks Organ Co.

Installed, 1941
Organist, Carl A. Anderson
V-5. R-5. S-20. B-15. P-401.

PEDAL 4": V-0. R-0. S-5.

16 Stopped Flute (S)
Dulciana (G)
8 Stopped Flute (S)
Dulciana (G)
Salicional (S)

GREAT 4": V-2. R-2. S-5.

8 DIAPASON 73
Stopped Flute (S)
DULCIANA 97-16'
4 Diapason
Stopped Flute (S)
Tremulant

SWELL 4": V-3. R-3. S-10.

16 Stopped Flute tc
8 STOPPED FLUTE 85
SALICIONAL 85
Dulciana (G)
4 UNDA MARIS tc 61
Stopped Flute
Salicional
Dulciana (G)
2 2/3 Dulciana (G)
2 Dulciana (G)
Tremulant

COUPLERS 11:

Ped.: G. S.
Gt.: G-16-8-4. S-16-8-4.
Sw.: S-16-8-4.
Combons 9: P-3. G-3. S-3.

Crescendos 2: S. Register.
Reversibles 1: Full-Organ.
Synthetics: 8' Swell Quintadena.
Cancels 4: P. G. S. Tutti.

The organ is at the left of the chancel, console at the right. Pipes in the case facing the congregation are metal, those facing the chancel are mostly of wood, as a close inspection of the accompanying photo shows. This old case has been retained to house the entirely new organ.



This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

• EDWIN ARTHUR KRAFT
Trinity Cathedral, Cleveland
April 6, 8:15
*Wagner, Tannhauser Overture
Bach, Arioso
Faulkes, Ein Feste Burg
James, Meditation Ste. Clotilde
Guilmant, Cantilene Pastorale
Walond, Introduction & Toccata
Jongen, Cantabile
Schubert, Ave Maria
Swinnen, Sunshine Toccata
Lake Erie College, Painesville
April 8, 7:45
*Bach, Prelude Fm
Mozart, Adagio
Weitz, In Paradisum
Dethier-j, Andante Grazioso
Sodermann, Swedish Wedding March
Johnson, Elfentanz
Dvorak, New World Largo
Rachmaninoff, Serenade
Dallier, Electa ut Sol
• JOHN MCINTIRE
State Teachers College, Denton, Texas
April 12, 4:00
Bach, Prelude & Fugue Cm
Have Mercy on Us
Come Sweet Death
When We Are in Greatest Need
Passacaglia
Widor's No. 2
Copland, Episode

Stoughton, Sea Nymphs Scherzo
Sowerby, Toccata
• CLAUDE L. MURPHREE
University of Florida, Gainesville
April 5, 19, 4:00

*Bach, Prelude & Fugue Ef
Dickinson, Old Dutch Lullaby
Truette, Aubade
Clokey, In Norwegian Village
Shure's Enchanted Isle
Cooke, An Old Portrait
J.S. Matthews, Aughton Prelude
*Wagner, Meistersinger Overture

Lohengrin Prelude
Siegfried Forest Murmurs
Tristan Prelude & Liebestod
Parsifal Prelude
Dutchman Overture
Walkuere Fire Music
Walkuere Ride of Valkyries

• ARTHUR W. QUIMBY
Museum of Art, Cleveland
April 5, 12, 19, 26, 5:15

Karg-Elert, Sleepers Wake
Bach, Christ Lay in Death's
Christ is Risen Today

Liszt, Andante Religioso

Franck, Chorale Bm

• WALTER RYE

Museum, Brooklyn

April 2, 9, 16, 23, 30, 4:00

*Bach, Three Choralpreludes

Peeters, Elegie

Vierne, 2: Allegro

*Bach, Three Choralpreludes

Reger, Benedictus

Dupre, Nigra sum sed Formosa

Ave Maris Stella

*Vierne, Lied; Scherzetto; Carillon.

Franck, Chorale Bm

Bach, Fugue Cm

*Buxtehude, Prelude & Fugue E

Schroeder, Three Choralpreludes

*Franck, Chorale Am

Whitlock, Son. Cm: Canzona

Bach, Prelude & Fugue G

• J. HARRISON WALKER

St. Andrew's, Wilmington, Del.

April 1, 2, 12:15

*Sibelius, Processional

Bach, Hark a Voice Saith

Mendelssohn, Son. 6: Fugue*

*Bach, Deck Thyself My Soul

Christ Lay in Bonds of Death

Carbone, Twilight

Stebbins, In Summer

• HARRY B. WELLIVER

State Teachers College, Minot, N.D.

April 14, 8:15

Bach, Toccata & Fugue D;

Prelude E; Toccata F.

Jepson, Pastel*

Franck, Piece Heroique

Boellmann, Ronde Francaise*

Dickinson, Berceuse

Sowerby, Pageant

The soloist will be Margaret White Welliver (Mrs. H. B.) singing ten soprano numbers.

Cantatas & Oratorios

• Bach's "St. Matthew" was given March 15 by George W. Kemmer in St. George's Church, New York, preluded by Bach chorales played by a brass quartet from the tower.

Brahms' "Requiem," Feb. 15, George Wm. Volkel, Emmanuel Baptist, Brooklyn.

Elgar's "Light of Life," March 16, Dr. Clarence Dickinson, Brick Church, New York.

Franck's "Beatitudes," Jan. 25, Feb. 1, 8, Charles A. Rebstock, Church of Covenant, Cleveland.

Parker's "Hora Novissima," Feb. 22, Dr. Dickinson.

Do., Feb. 1, Dr. David McK. Williams, St. Bartholomew's, New York.



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Last month's RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- **PAUL ALLWARDT**
Crescent Ave. Presb., Plainfield
Boyce, Allegro F
Ravel, Enchanted Garden
Loiellet, Aria
V. Williams, Largo Sostenuto
Gigout, Scherzo
Mozart, Fantasia & Fugue Fm
Bingham, Roulade
James, Son.1: Andante Cantabile
Sowerby, Toccata G
- **WALTER BAKER**
Rollins College
Buxtehude, Prelude-Fugue-Chaconne
Handel's Concerto 5
Bach, Passacaglia
Karg-Elert, Sun's Evensong
Hymn to the Stars
Vierne, Scherzetto
Dupre, Berceuse & Spinning Song
Mulet, Thou Art the Rock
- **DR. MARSHALL BIDWELL**
Carnegie Music Hall, Pittsburgh
Two Bach Programs
*In Dulci Jubilo (two versions)
Prelude Ef
O Blessed Jesu
Out of the Depths

- Prelude & Fugue C
Pastorale
Three Choralpreludes
Jesu Priceless Treasure
Bouree (Cello Suite 3)
I Cry to Thee
Fantasia & Fugue G
*Toccata & Fugue Dm
By the Waters of Babylon
Prelude & Fugue Cm
Harpsichord Prelude
Fantasia C; Pedal Exercitium.
From God Shall Nought
Peasant Cantata: Song Tune
Fugue Dm
Suite, arr. Garth Edmundson
Siciliano
Prelude & Fugue D
- **JOSEPH BONNET**
University of Rochester
Cabezon, Diferencias; Cancion Religiosa.
Araujo, Tiento de Quarto Tono
Cabanilles, Tiento Llano; Tiento 5th Tone
Bach's Sonata Dm
Franck, Piece Heroique
Bingham, St. Flavian Choral
Bells of Riverside
Bonnet, Lied des Chrysanthemes
Matin Provencal
Poeme du Soir
Rhapsodie Catalane
- **JOHN K. CHRISTENSEN**
Ascension Lutheran, Milwaukee
Bach, Prelude & Fugue Em
Karg-Elert, Angelus; Benediction.
Debussy, Clair de Lune
Russell-j, Bells of St. Anne

- Reger, Ave Maria
Boellmann's Suite Gothique
- **CATHARINE CROZER**
University of Rochester
Buxtehude, Prelude-Fugue-Chaconne
Bach, Three Choralpreludes; Fugue G.
Hindemith's Sonata 1
Sowerby, Passacaglia; Carillon; Toccata.
- **DR. EDWARD EIGENSCHENK**
Organ Dedication, Ottawa, Ill.
Handel, Largo
Haydn, Andante
Bach, Jesu Joy of Man's
Toccata & Fugue Dm
Franck, Piece Heroique
Debussy, Clair de Lune
Widor, Scherzo
Bonnet, Romance sans Paroles
Dickinson, Reverie
Vierne, Scherzo; Westminster Carillon.
Dr. Eigenschenk dedicated the rebuilt organ in Loras College Feb. 2 and gives recitals there each Monday at 5:30, broadcast over WKBB.
- **DR. C. HAROLD EINECKE**
First Congregational, Grand Rapids
Handel, Prelude & Fugue Fm
Bach, Sarabande; Chaconne.
Elmore, Night Song
Karg-Elert, Before Image of a Saint
Martini, Gavotte
Doty, Mist
Franck, Finale Bf
- **ISABEL D. FERRIS**
Wilson College, Chambersburg
Bach, We Thank Thee God;
Come Sweet Death; Fugue Gm.
Widor, 6: Intermezzo; Cantabile; Allegro.
Bingham, Unto the Hills
Jongen, Chant de Mai
Whitlock, Folk Tune
H.C.Banks, Beyond the Aurora
Elmore, Donkey Dance
d'Antalfy, Sportive Fauns
- **DONALD PEARSON**
University of Rochester
Buxtehude, Prelude-Fugue-Chaconne
From God I Ne'er Will Turn
Clerambault, Dialogue
du Mage, Grand Jeu
Bach, Three Choralpreludes; Passacaglia.
Brahms, Two Choralpreludes
Vierne, Scherzetto; Berceuse; Finale.
- **ALFRED W. G. PETERSON**
Central Church, Worcester
Handel, Con.2: Two Mvts.
Bach, Come Savior of Gentiles
Sonata 6
Couperin, Soeur Monique
Franck, Chorale Bm
Bonnet, Lied des Chrysanthemes
Widor, 5: Toccata

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- **GEORGE L. SCOTT**
Illinois Wesleyan University
Debut Recital
Franck, Chorale E
Schumann, Sketch Df
Widor, 6: Intermezzo
Bach, Toccata F; Two Choralpreludes.
d'Indy, Prelude Efm
Vierne, 2: Allegro Risoluto
Sowerby, Toccata
Recital played March 1, marking Mr. Scott's new activities as head of the organ department of I. W. U.
- **HARRIETTE SLACK**
University of Rochester
Bach, Toccata F; Two Choralpreludes
Franck, Grande Piece
Simonds, Iam sol Recedit; Dies Irae.
Vierne, 2: Scherzo
Sowerby, Air & Variations
Mulet, Thou Art the Rock
- **WESTMINSTER CHOIR COLLEGE**
Students' Recitals
Dorothy Ballinger
Buxtehude, Prelude-Fugue-Chaconne
Bach, Jesu Priceless Treasure
Handel's Concerto 5
Vierne, Scherzo; Cantabile.
Guilmant, Marche Religieuse
Lester W. Bevenbroick
Savin, Bouree D
Greenfield, Prelude in Olden Style
Brahms, Behold a Rose
Karg-Elert, Now Thank We All
Schumann, Sketch Df
Dupre, Antiphone 3; Magnificat; Gloria.
Robert Sproule
Franck, Chorale 3
Purvis, Communion
Vierne, Scherzetto; Divertissement.
Karg-Elert, Kyrie Eleison;
Adeste Fidelis; Now Thank We All.

Fifth Annual Hymn Festival

• was held Feb. 15 by Donald D. Kettring in Westminster Presbyterian, Lincoln, Neb., with the cooperation of the choirs of three other churches, organists of four, and ministers of two; Mr. Kettring's five choirs participated. Organ pieces based on hymn-tunes were Karg-Elert's Fugue on the Credo, Roberts' Prelude on Vesper Hymn, Edmundson's Prelude on Fairest Lord Jesus; Holst's "Turn back O man" was sung by the Lincoln Westminster choir, and the congregation and other choirs joined "in singing in unison the third stanza, which is the finale." Says Mr. Kettring: "We do not mass our choirs in the front of the church but assign each choir to a section of the nave where it is in the midst of the congregation to best stimulate congregational

participation. All the choirs enter in the processional by the center aisle and then march back by the side aisles and enter their sections. . . . Most of the hymns are introduced by a choir that has made special preparation on that hymn, and many of these introductions are in some special arrangement. There are many obbligatos. We had a house filled to capacity."

Not News, But Interesting

• "I know 'Messiah' performances are not news but seven years ago our presentation drew more choristers than audience, actually; this year we had over 1300 in the audience. Considering that we have only 15,000 in the town, that's not too bad. When you come close to getting 10% of any town's population out to anything good, you're doing something. Mr. LaBerge would go raving mad with joy if 10% of New York City came to hear an organist there."

Yale University School of Music

• began a series of weekly broadcasts March 15 at 4:30 over frequency-modulation station W53H, Hartford, Conn. The purpose is to give the public music not likely to be available on normal radio programs.

They Never Give Up, We Hope

• Who? Men in the American armed forces. Examples? Corporal Hayne and Private Boehm at Fort Eustis. No organ there, so they began recitals on the Hammond electrotone. Then conditions (having nothing to do with music) put difficulties in the way. But programs were played Feb. 8, 22, March 8, 22, at 3:30, broadcast over WGH and WLPM, and more are scheduled to follow. Here are two programs, selected to reflect the good judgment used in planning programs for the army:

*Trad., Londonderry Air
Barthelemy, Caressing Butterfly
Bach, Prelude & Fugue G
Dickinson, Reverie
Spence, Grand Chorus
Bornschein, French Clock
Handel, Largo
*Bartlett, A Dream
Kinder, Berceuse
Salome, Offertory Fm
Clokey, A Cheerful Fire
Grandfather's Wooden Leg
Massenet, Meditation
Gounod, March Romaine
Bach, Jesu Joy of Man's
Humperdinck, Prayer



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A. G. O. Notes

• New York: Headquarters discussed the problems of combined choral and orchestra conducting, March 30, with Leon Barzian conducting an open forum.

Philadelphia: Penna. chapter announces an organ-playing contest for May 16, in three classes as noted; contestants "play privately before three judges" and must not be older than 30 years; entrance fee \$1.00; required pieces:

Elementary

Bach, Prelude & Fugue C (short)
Boellmann, Priere a Notre Dame
Hymntune, "Italian Hymn"

Intermediate

Bach, Fugue Gm (lesser)
Karg-Elert, Clair de Lune
Hymntune, "Nicea"

Senior

Bach, Fugue C (Toc-Adagio-Fugue)
d'Antalfy, Drifting Clouds
Hymntune, "Christ the Lord is risen"

Winners will get a year's Guild membership and will play their winning numbers at the May 23 annual Chapter meeting.

Van Dusen Pupils

• Ruth Konen of St. Tarcisies, Chicago, has been appointed to Our Lady of Help, Glenview.

Marie Swab has been appointed to Mont Clair Congregational.

Richard Thomasson, of the organ faculty of Scarritt College, has been appointed to the 1942 summer faculty of Peabody College, Nashville, Tenn.

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**SERVICE PROGRAMS**

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

• ROBERT BAKER

*First Presbyterian, Brooklyn
February Anthems

Parker, Lord is my Light
Elgar, Spirit of the Lord
Lvoff, O holy Jesu
Malin, Let all the world
Elgar, Light of the world
Woodman, Lord is my Rock
Hageman, Christ went up
Mendelssohn, O come every one
Wesley, Lead me Lord
Franck, O Lord most holy
Dickinson, Beneath the shadow
Dvorak, God is my Shepherd
Woodman, Again as evening
Thomson, There was a Knight

• DR. CLARENCE DICKINSON

Brick Presbyterian, New York
February Morning Services

*Bach, Adorn Thyself O Soul
Holy is the Lord of hosts, Spicker
O holy Jesu, Lvoff
Dallier, Glorious as the Sun
*Weinberger, Bide With Us
I will lift up mine eyes, Sowerby
I walk alone with God, Abbott
Rameau, Majestic Air
*Parry, City of God
And did those feet, Parry
Lead me Lord, Wesley
O brother man, Shaw
Shaw, Go Forth into the World
*Jenks, Mount Vernon
Glory to the Father, Rachmaninoff
Almighty God Who hast given, Voris
Billings, Chester

• DR. ALEXANDER McCURDY

Second Presbyterian, Philadelphia
February Services

*Bach, I Call Unto Thee
O Savior of the world, Goss
Lift up your heads, C-Taylor
**Thiman's "Last Supper"
*Karg-Elert, Adorn Thyself
Father Omnipotent, German
**Sowerby's "Forsaken of Man"
*Noble, Dundee Prelude
God so loved the world, Stainer
List to the lark, Dickinson
**Bach, Passacaglia
Jubilate Amen, Bruch
Alleluia, Thompson

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Hear my prayer, Mendelssohn

*Dupre, Antiphon on Ave Maris Stella

Mine eyes have seen, (?)

Recessional, DeKoven

**Stainer's "Crucifixion"

• CLAUDE MEANS

Christ Church, Greenwich, Conn.
February & March Choral Music

Williams, Service Af
Martin, Ho everyone
Whiting, Lord Thou hast searched
Beach, Benedictus es D
Parry, Te Deum D
Steggall, Remember now thy Creator
Means, Benedictus es Gm
Noble, Grieve not the Holy Spirit
Wood, Expectans Expectavi
Ireland, Greater love hath no man
Webbe, Benedictus es D
Elgar, Ave Verum
Brewer, Service Ef
Candlyn, Ride on
Means, Lord of all power

• CARL F. MUELLER

*Central Presbyterian, Montclair
February Services

*Bach, Jesu Joy of Man's
Fibich, Paradise
Beghon, Ecce Homo
A Legend, Tchaikowsky
Guide me O Thou great Jehovah, Mueller
Dubois, Processional
*Jenkins, Dawn
James, St. Clotilde Meditation
O Thou from Whom, Tchaikowsky
Beneath the shadow, Dickinson
Dubois, Toccata G
*Pratella, Gothic Cathedral
Bossi, Mystic Hour
God is in His holy temple, Mueller
Surely the Lord, Burnell
Bach, Prelude & Fugue Em
Complete Morning Service
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Bubeck, Meditation
Reger, Benedictus
Processional, Call to Worship, Doxology, Prayer of Invocation, Responsive Reading, Gloria Patri, Responsive Prayer of Thanksgiving, Scripture.

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Praise, Rowley

Prayer of Dedication, Hymn, Sermon,
Hymn, Benediction, Nunc Dimittis.

Bach, Prelude & Fugue Bf

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St. Thomas Church, New York

**Hail bright Cecilia, Purcell

O Salutaris Hostia, La Rue

Ave Verum Corpus, Des Pres

Alma Redemptoris Mater, Palestrina

Hic Vir Despicens, Victoria

Why art thou heavy, Gibbons

Grandjany, Aria; Rhapsodie.

Pharisee & Publican, Schuetz

Bach, Toccata-Adagio-Fugue C

Festival Te Deum, Noble

Grandjany, Fantasie-Chorale

Call to remembrance, Farrant

Hugh Porter was organist; the Grand-
jany numbers were played by organ & harp.

• HUGH PORTER

*St. Nicholas Collegiate, New York

February Services

*Reubke, Adagio

King's Highway, Williams

Jesus calls us, Macfarlane

Purcell, Trumpet Tune

**Vierne, 2; Chorale

Grace, Reverie

De Lamarier, Adagietto

Glorious forever, Rachmaninoff

I will lift up mine eyes, Sowerby

Clerambault, Adagio & Allegro

*Handel, Largo (Concerto Grosso)

Lord is my Light, Parker

Handel, Con.10: Allegro

**Muffatt, Toccata

Bach, Come Now Savior

O praise the Name, Tchaikowsky

Our soul on God, Garrett

Guilmant, Son.3: Allegro

*Chopin, Prelude

Schubert, Impromptu

Gloria, Mozart

Whatsoever is born of God, Davies

Bossi, Marche Heroique

**Gale, Sunshine & Shadow

Beethoven, Gavotte F

Handel, Alla Siciliana

Blessed are the men, Mendelssohn

O gladsome Light, Sullivan

Vierne, Allegro

*Pleyel, Prelude & Adagio

Sanctus, Mozart

In heavenly love, Parker

Mendelssohn, Allegro Vivace

**Franck, Prelude-Fugue-Variation

Franck, Adagio C

Bless the Lord, Franck

Welcome dear Redeemer, Franck

The Procession, Franck

Franck, Chorale Bm excerpt

• MORRIS W. WATKINS

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Annual George Washington Service

Bingham, Pioneer America selections

In the Name of our God, Willan

Hymn of freedom, Thiman

March onward soldiers true, Stokowski

• DR. DAVID McK. WILLIAMS

St. Bartholomew's, New York

March Services

*Service in Af, Harwood

In any man hath not, Davies

**Cantate Domino, Williams

Blessing glory wisdom, Bach

Lord is my Shepherd, Parker

Dallier, Contemplation

*Benedicite, Stokowski

I Paul the prisoner, Williams

**Beethoven's "Engedi"

Vierne, 3: Allegro Maestoso

*Benedicite, Sowerby

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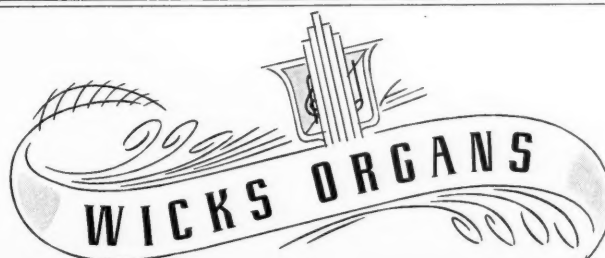
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When the Lord turned again, Fanning
 **Cantate Domino, Steggall
 Canticle of the Sun, Beach
 Bach, Prelude & Fugue Em
 *Benedicite, and Benedictus, Williams
 Whatsoever is born of God, Davies
 **And Paul came, Mendelssohn
 *Benedicite, W.C. Gale
 Let this mind be in you, Beach
 **Cantate Domino, Beach
 Stainer's "Crucifixion"
 Wagner, Parsifal Prelude

• HOMER EMERSON WILLIAMS
 Presbyterian Church, Rye, N.Y.
 April 2, 3, 5, 12, 19, 26

*Thayer, Contemplation
 J.W. Thompson, Prayer
 Reynolds, Mercy Offertory
 Duck, St. Ann Prelude
 Foote, Communion
 *Bingham, Ajalon Prelude
 Douglas, Passion Chorale Prelude
 Chadwick, Requiem
 *Kreckel, Victimae Paschali Laudes
 Buck, Palestrina Prelude
 Bartlett, Early Morn
 Bullard, Resurrection Prelude
 Kreckel, Melody from Palestrina
 Williams, Easter Lilies
 Miles, St. Kevin Paraphrase
 *G. Smith, Moonlight; Clouds; Canyon.
 Kern, Chancel Radiance
 *Ward, Legende; Solitude.
 Rogers, Suite: Intermezzo
 Stoughton, Dominus Vobiscum
 *Shackley Offertoire
 Baldwin, Son. Cm: Adagio
 Jodson, Melody
 Storer, Sonata: Intermezzo
 Diggle, Paeon Herioque

• PIETRO A. YON
 St. Patrick's Cathedral, New York
 February High Masses

*Tombelle, Sonata 1
 Missa Fortitudo Martyrum, Yon
 Bonum est, Molitor
 Tombelle, Finale
 *Bach, Prelude & Fugue C
 Messe Solennelle, Widor
 Perfece, Molitor
 Bach, Prelude & Fugue Bf
 *Rudnick, Sonata
 Missa Choralis, Refice
 Benedictus es Dominum, Molitor
 Guilmant, Toccata
 *Asperges, Yon
 Missa Ascendo ad Patrem, Palestrina
 Scapulis suis, Molitor



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10. Details of blower, etc.



MUSICALES

Church and Concert

- CHARLOTTE LOCKWOOD
 Crescent Ave. Presb., Plainfield
American Musicale: Women's Voices
 Mason, Dort Choralprelude
 Let tyrants shake, Billings
 When Jesus wept, Billings
 Mount Vernon, Jenks
 s. My days have been, Hopkinson
 Skyland, Vardell
 Land of sky-blue water, Cadman
 White dawn is stealing, Cadman
 Far off I hear, Cadman
 The moon drops low, Cadman
 O Zion, Miller
 Ware, Victory Prelude
 Freedom's Land, Harris
 Coke-Jephcott, America Variation
- DR. ELMER A. TIDMARSH
 Hotel Pierre, New York
Union College Glee Club
 Parry, England's Mountains
 Hahn, l'Heure Exquise
 Gounod, Song of Golden Calf
 MacDowell, From the Sea; Cradle Song;
 Dance of Gnomes.
 Gershwin, I got plenty of nothing
 It ain't necessarily so
 Kern, Old man river
 Enders, Menagerie
 Gaines, Yonder
 Grieg, Landighting
 The Club numbers 28 men, 7 to each part.
- Alfred C. Kuschwa
 • in the Cathedral Church of St. Stephen,
 Harrisburg, Pa., presented a series of six organ
 recitals on Saturdays at 5:00 during
 Lent; Mr. Kuschwa opened and closed the
 series; other players were Walter M. Felton,
 Marion Fern Hackman, Frank A. McCarrell,
 Violette E. Cassel. Of Carl Mueller's
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G. Russell Wing

M. S. M.

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Charles O'Connell

• was guest conductor of the Indianapolis Symphony in its Feb. 15 concert.

Julian R. Williams

• in St. Stephen's, Sewickley, Pa., presented Russell G. Wichmann, Clyde English, Robert H. Cato, and himself in four organ recitals on Monday evenings in March.

Robert Baker

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EVENTS FORECAST
*for the coming month***April**

• Lincoln, Neb.: Clokey's "For He is Risen," April 5, 7:30, Donald D. Ketting.

New York: 3, 8:00, Robert Baker, Brooklyn First Presbyterian, Bach's "Bide With Us."

Do.: 3, 12:15 p.m., Dr. Clarence Dickinson, Brick Presbyterian, Stainer's "Crucifixion."

Do.: 3, 8:00, George Wm. Volkel, Brooklyn Emmanuel Baptist, Rossini's "Stabat Mater."

Do.: 1, 8:15, Dr. David McK. Williams, St. Bartholomew's, annual performance of Bach's "St. Matthew"; tickets required.

Philadelphia: 3, 8:00, Walter Baker, First Baptist, Dubois' "Seven Last Words"; 5, Handel's "Messiah."

Warren, Pa.: 5, 4:00, Marcus Naylor, First Presbyterian, organ recital with organ-piano version of Schumann's Piano Concerto.

Washington, D.C.: 21, Mt. Vernon Place Methodist, Choirmasters Club, "children's and young people's choirs and materials for them," Jean Slater Appel presiding.

Dr. Clarence Dickinson

• will conduct a choir festival May 3 in Chester Hill Methodist, Mt. Vernon, N.Y.; the program:

Gabriel, Kyrie*
Shaw, With a voice of singing
Bach, O Savior Sweet (ar.Dickinson)*
Bortniansky, Lo a voice to heaven
Zwingli, Lord we cry (ar.Dickinson)*
Holst, Turn back O man
Dickinson, For all who watch
Bitgood, Hosanna*
Dickinson, Joseph's lovely garden
Dickinson, Great and glorious*

*Marks anthems in which the youth choirs will sing antiphonal parts from the rear gallery. Six Westchester churches will participate; their organists, graduates or present students of the School of Sacred Music: Mary Compton, Kenneth Eppler, Raymond Hunter, Margaret McPherson, Oswald Regatz, Norman Spicer. Dr. Helen A. Dickinson will deliver the address.

Robert Elmore's

• April schedule in Holy Trinity includes Haydn's "The Passion," April 3, and Mendelssohn's "Elijah" in two parts, April 19 and 26. April 15 his "It Began at Breakfast" will be performed by the Octave Club, Norristown, Pa. April 16 he gives a recital at the University of Delaware, Newark, playing the premiere of Diggle's Concert Fantasia on an Old Tune, written for and dedicated to Mr. Elmore. April 25 he will be guest of honor at a banquet of the Philadelphia Museum School of Industrial Art, when a song he wrote for the School will be sung.

N. Lindsay Norden

• April 19 in Philadelphia will conduct the Federal Symphony in performances of three of his new orchestral compositions: Clouds of the North, A Holiday, Romanza.

Leslie P. Spelman

• announces a Franck Festival in the University of Redlands, Redlands, Calif., April 19 and 26 at 4:00, 28 at 8:15, and May 2 and 3 at 4:00. The entire organ works of Franck will be performed. Mr. Spelman will play the first Chorale and Grand Piece,

and students will account for all the rest: pieces for piano and voice will also be presented. Climax of the festival will be "The Beatitudes," May 3. Three advanced students, Glenn Daunn, Patricia Poling, Gertrude Trowl, will give individual recitals, outside the Franck series.

Joseph Bonnet April 21 Benefit Recital

• Mr. Bonnet will give a recital April 21, 8:30, St. Vincent de Paul's Church, 120 West 24th St., N.Y.C., \$1.00 admission, tickets on sale at Church, proceeds 100% for relief of French war prisoners, auspices of French-American Wives Committee.

Maybe You Oughta Know

• that 68 strikes during January were catalogued by the National Association of Manufacturers, and that 43 of them costing the nation 661,976 lost man-hours were directly aimed at war production. Mr. Hitler is still winning that war faster with the help of his friends in organized American labor and our cowards in Washington than he is with all his armies in Europe. Let one drafted American refuse to do his job and see what happens to him and how fast. Let traitors in American labor-unions refuse to do their jobs and Washington votes them an increase in wages.

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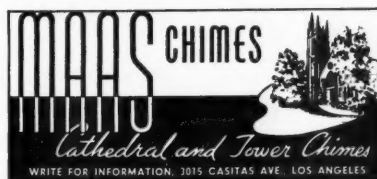
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• G. Schirmer Inc. has produced a "musician's pocket almanac" in which is listed innumerable dates of interest to musicians, with spaces for appointments or other notes; it's 3 x 4½, paper-bound, fits into the vest pocket, and sells for 15¢ each.

A Full Musicale

• For his Feb. 15 musicale in Calvary Episcopal, Memphis, Adolph Steuterman gave Dubois' "Seven Last Words," Gounod's "Gallia," Schubert's "Omnipotence," and Franck's "Psalm 150," with his chorus of 50 (18-12-10-10) and orchestra of 11 instruments plus organ and piano.

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Kilgen Organ Co. Notes

• Manhattan, Ill.: St. Paul's Evangelical & Reformed plans to dedicate its new 2m Kilgen this month; the organ is entirely expressive.

Rockaway, N.J.: First Presbyterian has a new 3-24 Kilgen, entirely expressive, all manual-work straight, stoptongue console, Deagan Chimes, 3 h.p. Orgobolo, stoplist in collaboration with Pietro A. Yon; Elizabeth Banghardt is organist. Stoplist in later columns.

The Kilgen Organ Co. joins other organ-builders in doing defense work, the first such contract having been received last October; organbuilding activities are continued as usual, with several installations recently completed and "fifteen organs on schedule for delivery during the current year," supplies and conditions permitting. Maintenance work is continued as usual, with "over one thousand organs under contract" for maintenance service. Max Hess, chief engineer for Kilgen, recently patented "an advanced type of organ switch."

Church Finances

• An interesting comparison of the membership and total contributions (presumably for 1941) of five great churches provides the following figures. First column is the number of clergymen, hyphenated to it is the number of other members of the "full-time paid staff," second is the membership, and third the total receipts for the year:

3-14	2,606	\$219,610.00
4-26	3,024	189,269.00
3-22	2,474	135,408.00
3-18	2,917	141,691.00
3-12	2,360	102,198.00

The cities represented are, in order, Pittsburgh, New York, Pittsburgh, Chicago, Cleveland.

H. M. Hansford

• died March 14 in the hospital at Huntington, W. Va., of cerebral hemorrhage on Jan. 26. All who remember the golden era of theater-organ days in New York will recall with pleasure the memory of Montville Morris Hansford. He was a sort of a fixture on Times Square, a tall, friendly man who took life easy but none the less seriously.

Mr. Hansford was born Nov. 27, 1873, in Clifton, W. Va. He quit school early but none the less devoted himself to literary work, ending with a newspaper in Bermuda. During the good old theater days he took the business seriously, in so far as it didn't disturb the even tenor of his ways; that is, he wanted the job done well but didn't care to lose any sleep over it if others were content to let it slide.

He studied music in the American Institute of Applied Music and among his teachers were Dudley Buck, W. F. Sherman, Dr. R. Huntington Woodman. Though he seemed to be a part of the Riesenfeld Criterion-Rialto-Rivoli music faculty, I doubt if he ever played the organ in the theater, though I'm sure he could have done so.

He was active with the National Association of Organists, for whom he published a monthly news-medium for some years till the expenses of such a venture put a stop to it. He was also active with the Society of Theater Organists, among whose members he was always popular.

When the theater organ died, Mr. Hans-

ford went to Hamilton, Bermuda, where from 1925 to 1939 he was advertising manager of The Royal Gazette. When war threatened he returned to Huntington and became a columnist for the Herald-Advertiser; he had lived there some forty years earlier, until he left in 1900 to join the G. Schirmer music house in New York City.—T.S.B.

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T.A.O. SPECIFICATIONS

- V—VOICE: An entity of tone under one control, one or more ranks of pipes.
- R—RANK: A set of pipes.
- S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
- B—BORROW: A second use of any Rank of pipes (Percussion excluded).
- P—PIPES: Percussion not included.
- DIVISIONS**
- | | |
|-----------------|------------------------------------|
| A—Accompaniment | h—harmonic |
| B—Bombarde | hc—high C* |
| C—Choir | l—languid |
| D—Antiphonal | m—metal |
| E—Echo | m—mouth-width |
| F—Fanfare | mc—middle C* |
| G—Great | o—open |
| H—Harmonic | pf—prepared for |
| I—Celestial | r—reeds |
| L—Solo | rs—repeat stroke |
| N—String | 2r—two rank, etc. |
| O—Orchestral | s—scale |
| P—Pedal | s—sharp |
| R—Gregorian | s—spotted metal |
| S—Swell | s—stopped |
| T—Trombone | sb—stopped bass |
| U—Rückpositiv | ss—single stroke |
| V—Positive | t—tapered to |
| Y—Sanctuary | t—tin |
| | t—triple |
| | te—tenor C* |
| | u—cut-up |
| | uc—upper C* |
| | unx—unexpressive |
| | w—wind-pressure |
| | w—wood |
| | wm—wood & met. |
| | z—zinc |
| | "—wind pressure |
| | "—diam. of pipe |
| | "—pitch of lowest pipe in the rank |
- h—halving on

SCALES, ETC.

- 4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
- 14"—Diameter of cylindrical pipe.
- 41—Scale number.
- 42b—Based on No. 42 scale.
- 46-42—46-scale at mouth, 42 at top.
- 2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
- 2/9m—Mouth-width covers 2/9th of circumference of pipe.
- 1/4u—Mouth cut-up is 1/4th.
- 17b—Scaled to halve on the 17th note.
- Dynamics indicated from ppp to fff.
- Order in which details are listed:
- Dynamic strength, wind-pressure, scale, details, number of pipes.
- *b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c* is still above the high octave but need not be considered here; each octave begins on C and ends on B.
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- 15th, advance programs and events forecast.
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